

SPAIN GOURMETOUR

Food, Wine & Travel Magazine



Spain, A Garden of Grape Varieties

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67

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As you see, we're still going strong after our twentieth birthday! In this issue, we celebrate the huge diversity of winegrowing Spain, which is currently getting away from the notion of homogenized viticulture and rediscovering its originality—its *raison d'être*—in the form of local grape varieties. Until recently, many of these had been relegated to the background and their qualities all too often underestimated.

Another singular phenomenon are the elvers born in the Sargasso Sea that Spanish gourmets have been consuming with gusto for so many years. They are now in very short supply, so Spain has come up with an imitation product, which really are worth trying.

And you'll soon be able to enjoy succulent beef steaks from Spain. Though foreigners tend to associate this country with seafood, fish and charcuterie, extensive livestock breeding goes on in many regions where the pastureland is reminiscent of Switzerland, or even Normandy, and where production is guaranteed to be ecologically sound and environmentally friendly.

Though you may not yet have made it to Madrid Fusion, the annual get-together of professional gastronomes from all over the world, some of Madrid's hotels, traditional and 'designer' alike, now boast top restaurants worth exploring next time you're in town.

Enjoy!

Cathy Boirac
Editor-in-Chief



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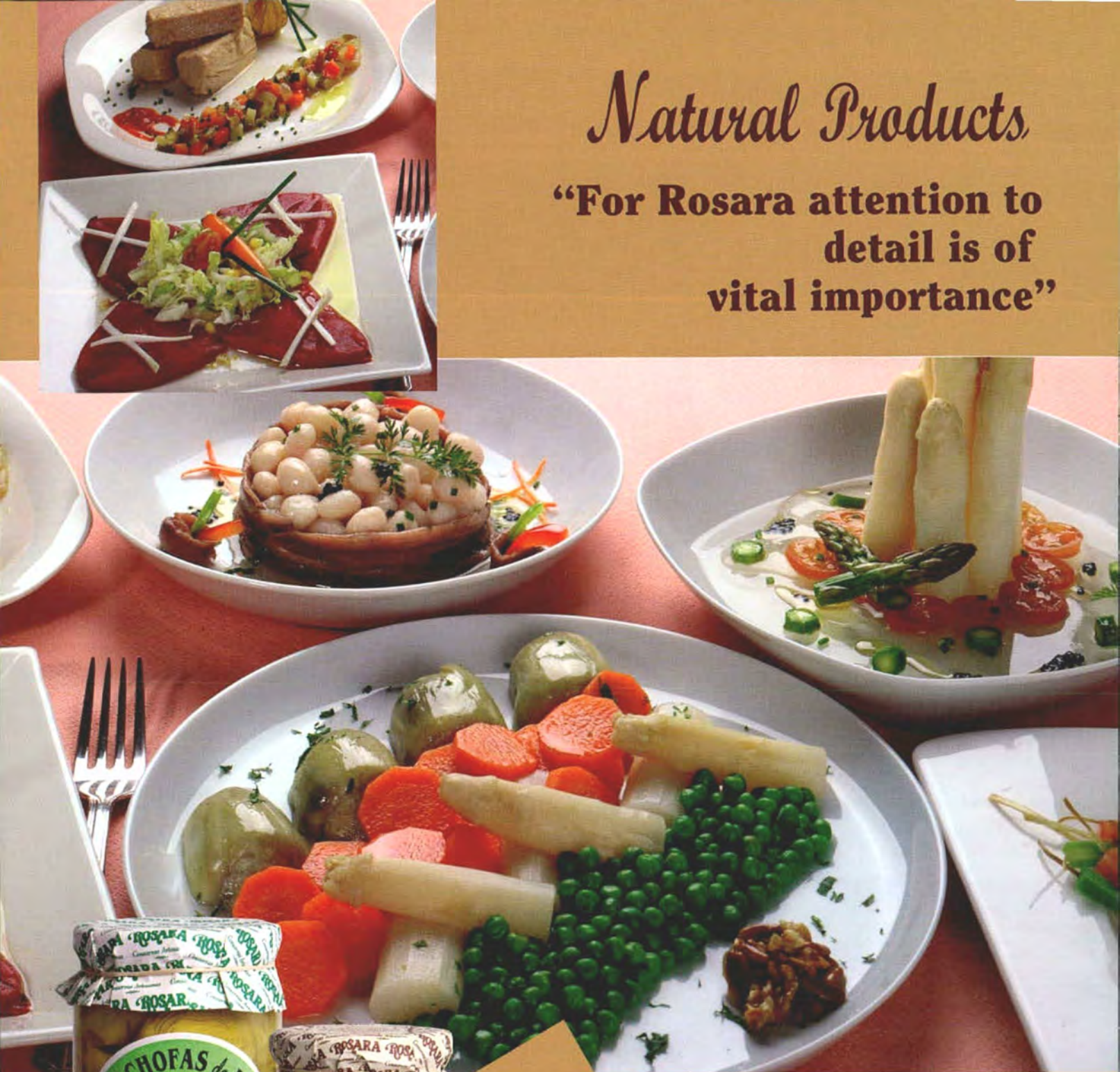
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First, see Spain byte by byte.
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Spain:
A garden of

GRAPE VARIETIES



There are grape varieties we've always known and there are new ones; varieties that predominate in particular areas and minority ones; leading international varieties and ones brought back from the brink of extinction. Far from heading towards globalization and adopting an overall approach to viticulture, each of Spain's wine-producing areas is making the most of its own particular features and creating a vivid, variegated garden in the process. And this is just the beginning.



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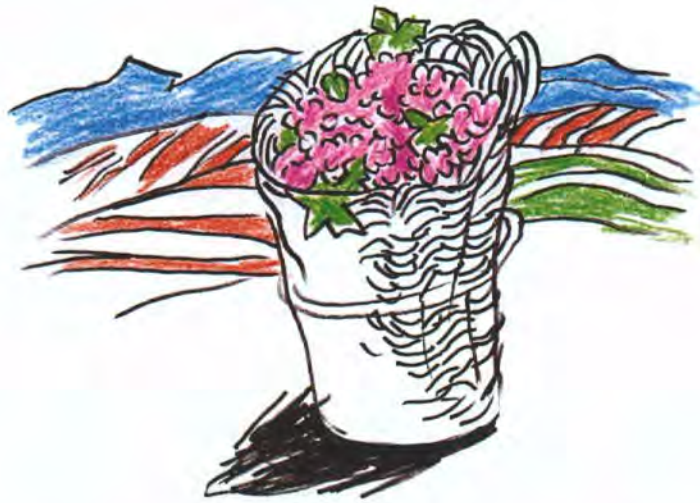
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Garnacha

As part of the Madrid Fusión event held in the Spanish capital in January of this year, the Spanish Institute for Foreign Trade (better known as ICEX) organized a series of tastings of some of Spain's top wines under the banner 'Spain: A garden of grape varieties'. An evocative title, and one that really does reflect the current state of Spain's vineyards. The trailblazers among Spanish wineries share a conviction that a wine's quality and personality are very largely attributable to what goes on in the vineyard, and are therefore turning their attention increasingly to terrain, soil, farming methods, production and, of course, grape varieties. Not so long ago, winemakers used to rely almost entirely on skills exercised within the bodega; since the 1990s, however, factors such as *terroir* and grape variety have been given the importance they deserve. Varieties that are well adapted to the terrain are given precedence over incomers, in the sense of both grape varieties and nursery-propagated clones of native varieties. Back in the 1980s (the period when the foundations of the Spanish wine revolution were laid down), Tempranillo was considered to be the only indigenous variety able to produce wines that could be aged to advantage. Tempranillo's qualities had been amply demonstrated in various parts of the country, most



particularly in La Rioja. Some other minority varieties, such as Graciano, and little-known ones such as Castile's Prieto Picudo, were also considered worthy candidates. However, most wine growing areas, in which varieties like Garnacha (the Ebro Valley), Monastrell (the Levantine Plateau) and Bobal (Valencia) were in plentiful supply, were producing short-lived wines. As for aging white wine, the question never really came up since priority was given to young wines for drinking within the year. That said, there were some cask-fermented whites being made, and Rioja was continuing to produce its traditional *blancos de crianza*.

'Improver' varieties

This supposed lack of stamina on the part of native varieties led to the notion of reinforcing them by including others with proven qualities, described generically as 'improver varieties', whose function was to enhance the qualities of local grapes. This was when the 'invasion' of Spain by the big name French varieties occurred: Cabernet Sauvignon and Merlot initially, along with a certain amount of Pinot Noir and Cabernet Franc, followed by Syrah and, now, by Petit Verdot (Spain can claim the credit for having made the world's first Petit Verdot varietal—Dominio de

Valdepeña). Plantations of Spain's best-regarded 'national' grape, Tempranillo, were also expanded at that time.

Great wines were produced on the strength of these varieties; they found an enduring place in the market and contributed important strands to Spain's vivid wine tapestry. However, they also carried with them the danger of loss of individuality. The fact is that these wines have to compete with thousands of others made from the same varieties all over the world, capitalizing on the undeniable commercial advantage that specifying grape variety on their labels creates. But it is also a fact that competition is fierce, except for wines at the topmost level whose position rests on quality rather than commercial strategy, and that what the market's most demanding segments are after is personality. In the early 1990s Spanish wines shifted direction, and our 'old faithful' varieties had an important role to play in this new style. The whole thing had actually started with white wines back in the 1970s with Castilian variety Verdejo and, a little later, with the discovery of what delicious results could be obtained with the Galician varieties, especially Albariño—queen of Galician grapes, with almost exclusive dominion over DO Rías Baixas—but also with Godello (in DO Valdeorras) and

Treixadura (in DO Ribeiro). All these varieties were rescued after years of invasion by other, more productive, varieties, especially Palomino, which gives great results in Jerez but is notable elsewhere only for its high productivity.

The role of the Godello grape in elevating Galicia's status to that of fount of unique white wines, was exemplary. This sensational variety, rescued from the brink of extinction, has acquired an impressive reputation in recent years. By 1974, it was so obviously endangered that the Regulatory Council of DO Valdeorras and other bodies within the region launched a scheme to restructure the vineyards of Valdeorras. Its initial stages were focused on reinstating Godello, and this was achieved on the strength of just 400 or so surviving plants scattered about amongst other varieties in old vineyards in the region. But despite coming later than the Godello scheme, it was work with Albariño that made the headlines and became the paradigm for restoring Galicia's repertoire of traditional vine varieties. Although this process is still ongoing, with many other varieties (Lado, Loureira, Torrontés...) still waiting their turn and the whole gamut of red varieties (Caíño, Sousón, Ferrón and others) yet to be tackled, it gave an example that other winegrowing areas of Spain imitated.



Bobal



Callet



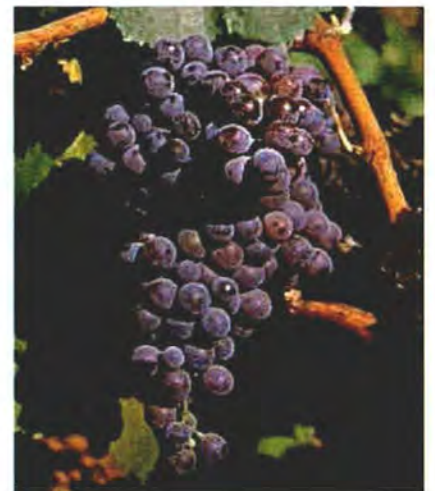
Cariñena



Graciano



Juan Garcia



Manto Negro

Modern reds

This was when technical experts started to emerge from their bodegas to do research in the countryside, seeking initially to match the style of their wines to the quality parameters imposed by the international marketplace and, later, seeking an antidote to the globalization and uniformity concomitant with having adopted famous-name foreign varieties. Back in the 1980s, and even before, DO Ribera del Duero had laid the foundations of a new style of reds that was to meet with huge commercial success. Ribera del Duero's structured, fruity wines with their almost rustic strength contrasted sharply with the classic Riojas whose style—light, and with clear evidence of cask aging—had dominated hitherto.

They made a convincing new style statement yet, like the Riojas, they too were based on Tempranillo, the variety known in the Ribera region as Tinto Fino or Tinta del País. The

success of Ribera's reds was what led DOCa Rioja to update its own. Precedents had already been set by brands such as Contino and Barón de Chitel, but in the early 90s others like Dominio de Conté, San Vicente and Torre Muga and many others also chose to follow suit. Rioja was thus successfully restored to the pace-setting role in which it had faltered briefly in the wine style department. In commercial terms, its position as field leader had never been in question.

Modern Riojas sought strength, fruit, structure and vigor while determinedly eschewing any foreign input. Graciano was re-discovered in the process: this relatively unproductive native variety, with a long growing cycle that makes full ripeness difficult to achieve, nevertheless provides sound tannins, lively acidity, and intense, stable color as well as distinctive aromatic features. All this qualified it to be the great defensive weapon against Cabernet Sauvignon.

It was into this scenario that Priorato emerged (*Spain Gourmetour* N° 55). Powered by René Barbier and his group of friends (Álvaro Palacios, Jose Luis Pérez Verdú, Dafne Glorian and Carles Pastrana), the newborn Priorato brought with it elements whose importance would prove crucial. Garnacha and Cariñena, supposedly prime examples of the lack of energy exhibited by most of Spain's native variety repertoire in response to the aging process, were by far the most widely-grown varieties in Priorato. The new pioneers came equipped with 'improver' varieties Cabernet Sauvignon, Merlot (not a success in the role) and the first Syrah plants, among others. As the renovation process evolved, they were to discover the area's true potential: its old *coster* vineyards (planted on un-terraced hillsides), its *llicorellas* (characteristic slaty soils) and—surprise, surprise—the old faithful varieties, hitherto thought of as a source of wines ill-equipped to

I T ' S A L L I N T H E G E N E S



The burgeoning interest in Spain's indigenous grape varieties and resultant in-depth research into their particular properties are exposing hitherto unsuspected facets. The way that plants adapt to their environment over many decades endows them with qualities apparently unavailable to virus-free, clonally selected plants propagated in the nursery. In some cases, diseases, specifically some viral infections, are thought to be partly responsible for limiting production and thereby creating a wine's 'personality'. In other cases, adaptation to the environment has generated sub-varieties which cutting-edge winemakers view with glee. A case in point is Tinta de Toro, a variant of Tempranillo, which can perhaps be credited with the repopulation of large areas of the Duero post-phylloxera:

extensive areas of Toro are immune to the blight, and material obtained from these vines was used to replant infected vineyards throughout the Duero region a century ago. In Ribera del Duero, the variety known locally as Aragonés is claiming attention: this type of Tempranillo is grown in some of the best classic vineyards. Similarly, in DOCa Priorato, the name Garnacha del País is used to differentiate between the oldest Garnacha vines and those planted during periods when improved production was the goal, or currently available nursery-propagated plants. In Rioja, the Eguren family is backing Tempranillo Peludo, a variant of Tempranillo apparently exclusive to the area around San Vicente de la Sonsierra: this is what goes into their famous San Vicente red.

withstand oxidization. The first revelation was the finesse and lusciousness obtained from old Garnacha vines, and then the depth and understated elegance of Cariñena equivalents. DOCa Priorato's example provided a salutary lesson for winemakers throughout Catalonia, especially about red wines. Young winemakers graduating from schools of enology that teach the new approaches have successively changed the Catalan wine scene almost completely and projected their know-how into other areas.

Research with native varieties is one of their basic tenets, and on the strength of it areas like DO Empordà are being revitalized and others created, like the up-and-coming DO Montsant. But there are also interesting things going on throughout the region, including DO Penedés (where, after years of solo symphonies by Miguel Torres and Jean León, red wines are on the move), multicolor DO Costers del Segre, and the occasional new area of interest, like little-known DO Pla de Bages.

Monastrell country

Almost simultaneously, in the early 90s, Agapito Rico's winery in Jumilla was just getting going. Rico was a veteran technical expert, export director and commercial director of one of the big (old-style) local trading companies. He, too, would make use of 'improver' varieties, but the true claim to fame of Agapito Rico and his Carchelo wines is that he was a pioneer in getting the best out of the Monastrell grape, capitalizing on potential that had so long been concealed by run-of-the-mill winemaking aimed at the international bulk market on which the producing areas of eastern Spain's Levante depended. This was not the first attempt to give Jumilla a renovatory shot in the arm, but this time Agapito Rico's approach caught

on and attracted disciples (Casa Castillo, Finca Luzón, Casa de la Ermita, Bleda, Olivares, Juan Gil): Jumilla is currently one of the most promising areas on the Spanish wine scene. And it is by no means an isolated case; there is also plenty going on in nearby *areas* grouped within the Levantine Plateau: the Castaño family are no longer *agents seuls* in DO Yecla; there are signs of interesting activity in DO Almansa, another Garnacha Tintorera area further inland; in DO Alicante, meanwhile, the Mendoza family joins the Monastrell supporters' club with its Estrecho, as does El Sequé, a joint initiative by Agapito Rico and Juan Carlos López de la Calle of Rioja's Bodegas Artadi. Monastrell country could also be said to include the southern part of DO Valencia, where promising winemaker Pablo Calatayud is consolidating his position with his Celler del Roure and where, further south in undiscovered DO Bullas, Bodega Balcona is still struggling on alone. Priorato and Jumilla's new wines exercised a sort of pincer movement which contributed to establishing an increasingly successful—Mediterranean—wine-style. In wines of this type, well-ripened fruit produces nicely rounded tannins, plenty of body, an elegant mellowness and uninhibited alcohol. The category includes wines from the Balearic Islands, where brands such as AN and Ribas de Cabrera have drawn attention to enticing vineyards with their use of native grapes—Callet in the case of the former, and Mantonegro the latter. AN is virtually a Callet mono-varietal already, while Ribas de Cabrera still uses French grape varieties for reinforcement. Between the respective pincers of Jumilla and Priorato lie Valencia's DO areas, Valencia and Utiel-Requena. These are areas where characteristic red variety Bobal holds sway, almost exclusively in Utiel-Requena, slightly

less so in Valencia where it co-exists with white varieties, especially Moscatel but also Merseguera, while its southerly part is firmly in Monastrell country. Red Bobal is the most recent of the Levante's widely planted varieties to be revealed in a new light. Traditionally used for big quantity wines, Bobal engendered little interest until Bodega Mustiguillo's act of faith produced wines so different from the usual local ones that their makers decided to work outside the auspices of DO Utiel-Requena. These are among the best wines in the autonomous community of Valencia and have been accorded the special geographical designation of "Vinos de la tierra de Finca El Terrerazo"—local estate wines.

Garnacha from the Ebro

There have been remarkable changes everywhere, but in the Ebro Valley the change has been spectacular. As in other *comarcas*, Priorato included, there were some parts of this area where vines were the only possible crop, the only plants able to deliver the goods despite tough drought conditions. These are further exacerbated in Aragon by the cold, dry, north wind known as el Cierzo which does much to cancel out the benefits of the area's scant rainfall. In these conditions, then, no one bothered to uproot old vines planted in the old traditional way on slopes where nothing else could be cultivated.

This formerly reviled variety's desirable qualities having been recognized in the late 1990s and early years of this century, an unexpected treasure trove has come to light in the form of old vines miraculously kept ticking over by the remaining small farmers who had stayed put and carried on supplying their grapes to the cooperatives. These family-scale



Mencía



Monastrell



Moristel



PARRALETA



Prieto Picudo



Rufete



Tempranillo



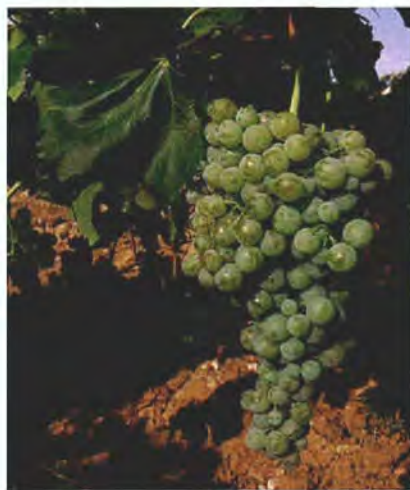
Tinta de Toro

T U R N I N G W H I T E

Spain loves red wines, and it has a public image as a source of good reds, yet its vineyards contain more white grapes than red ones. Big areas under Airén, Palomino, Cayetana and other varieties yield copiously, yet this is not reflected in any prominent way. There are exceptions: Galicia's glorious Albariño, Treixadura and Godello; the understated elegance of grapes such as Verdejo (Verdejo as we used to know it, that is: it is now producing aromatic surprises); Xarel·lo, whose potential as a source of still wines Catalonia has just started to tap after using it for cava for many years, though its Majorcan version, Pensal, and Alellan version, Pansá Blanca, had already been 'discovered'. With these exceptions, Spain's white grapes are still in much the same situation as its red ones were twenty years ago: they seem to need other varieties to prop them up. So far, there is little sign of whites developing along the same lines as reds. The particular structure of the Spanish market, which consumes little white wine, and the fact that few local varieties have revealed noteworthy qualities, account for this. Winemaking methods (selected yeasts, cask fermentation) and contributions from foreign grapes (mostly Chardonnay, but Sauvignon too) or aromatic local Moscatel (or both, as exemplified in a good Barón de Ribero from Málaga) seem to be the chief

possible alternative ways of giving Spain's white wines the luster they lack. Spanish varieties are starting to migrate noticeably: Viura is spreading from the Ebro towards the central area; Verdejo is being trialed in various parts; even Albariño is on the move—there are now plantations in Catalonia (Rimat, Miguel Torres), in the center (Sierra de Gredos, south of Ávila, the border between Old and New Castile) and on the east coast (Alicante). Dry Moscatel whites are intermittently considered as an option. However, there are signs that the old faithful varieties can also come up with pleasant surprises. Wines such as Allende, Caudalia, Muga, Remelluri and the ephemeral Pláçet have shown Rioja's Viura (known as Macabeo in Catalonia) in a new light. Garnacha Blanca, found throughout the Ebro Valley and even more abundantly in parts of Catalonia, is doing well in combination with Viognier, with other varieties such as Marsan and Rossan from the Rhone (cf. René Barbier), and with Moscatel. Still in Catalonia, DO Pla de Bages' unusual Picapoll variety has produced some notable wines in the last two or three years. Some wines, such as Ercavio, Finca Antigua and Señorío de Guadianeja, even seem to be heralding a whole new era for whites from central Spain. Ercavio has the added virtue of being based on productive variety Airén.

vineyards, that used to bring in next to nothing for the growers, have served as a launching pad for DO Campo de Borja, one of Aragon's most exciting wine growing areas, and for DO Cariñena's new reds. This latter DO is also gradually reinstating the Cariñena variety which had paradoxically all but disappeared from the area that gave it its name. Garnacha's reinstatement has resonated even in the avant-garde DO Somontano, one of whose characteristic features is having opted for foreign varieties: the new angle revealed by Viñas del Vero's Secastilla red has had considerable impact there. A few surviving old Garnacha vines grown on the slopes of Moncayo mountain are also the source of Mancuso red, one of the best new wines to come out of Aragon and, indeed, Spain as a whole in the last few years. Further up the Ebro, in Navarre, predominant variety Garnacha has also been saved from being completely ousted by foreign varieties in the nick of time. Wineries are starting to achieve good results with it in new reds, outstanding among them Santa Cruz



Airén



Albariño



Godello

de Artazu, made by a subsidiary of Rioja's Bodega Artadi, and Gran Feudo Cepas Viejas by Bodegas Julián Chivite, in which it is combined with Cabernet Sauvignon and Merlot.

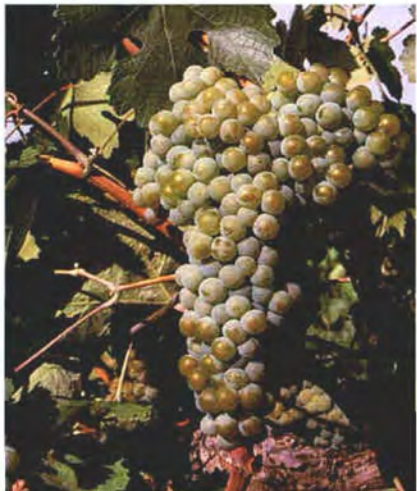
In Rioja, Garnacha used to be the predominant variety in the Rioja Baja sub-zone and specific areas of the Rioja Alta, such as the Najerilla Valley, where it is used for making typical *claretas*—pale-colored rosés from San Asensio, Cordovín and Badarán—for which there is big local demand. In Rioja Baja, too, where Garnacha lost a lot of ground to Tempranillo in the 80s and 90s, it is now playing a leading role in significant new wines. The Martínez Bujanda family pioneered this tendency with an unexpected, ground-breaking Garnacha varietal *reserva*. What is more, Miguel Ángel de Gregorio, maker of Aurus and Finca Allende, has his sights set on Rioja Baja Garnachas from the area around Tudelilla and the sub-zone's easternmost limit, the Alhama Valley, for use in some of his Paisajes, the range of wines he produces in conjunction with well-known Barcelona wine-merchant Quim Vila.

Two discoveries in Castile-Leon

So far this century, innovation has characterized activity in Rioja. Meanwhile, one of the most dramatic phenomena of modern Spanish winemaking has been taking place: the unstoppable rise of DO Toro. Swept along by the new style invasion of red wines, many bodegas from other areas set themselves up in the traditional Zamoran area of Toro to capitalize on the special qualities of the Tinta de Toro grape, a distinctive strain of Tempranillo adapted to conditions within the area and often grown ungrafted because the local sandy terrain repels phylloxera. Not far away, and not long after, the process is being replicated in Leon's DO Bierzo. While what triggered the Toro phenomenon was the arrival of such big names as Bodegas Vega Sicilia and Bodegas Mauro, the significant event in Bierzo was the eruption onto the scene of Álvaro Palacios with his Villa de Corullón and his range of single vineyard reds, plus the lower-key contribution of Mariano García (Bodegas Mauro) in

the form of his collaboration in Luna Beberide and the marvelous red, Paixar. The big discovery in Bierzo has been Mencía, a variety characteristic of the Sil Valley that used to go into light wines, generally unsuitable for crianza. Like everywhere else, there had been precedents that challenged this supposed fragility (Valdeobispo reds made by Francisco Pérez Caramés in the 1980s, for example). The best reds coming out of DO Bierzo today acquired their current features when the new winemakers rescued old vines planted on hillsides in some cases almost 1000 m (3,280 ft) above sea level and so steep that old farming methods, including using animals for traction, also had to be re-embraced (mules have become a familiar sight on the Bierzo landscape once more). Meanwhile, the productive vineyards in the fertile valley bottom continue to yield the fragile wines that predominated during the period when industrial production was the model. Another highly promising Castilian grape is Prieto Picudo, a variety characteristic of the Páramo Leonés area, which contains Tierras de León and Benavente-Los Valles—zones

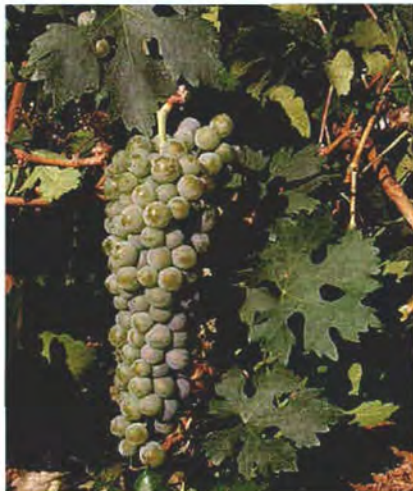
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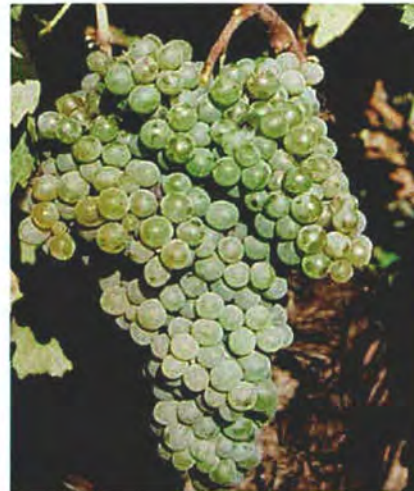
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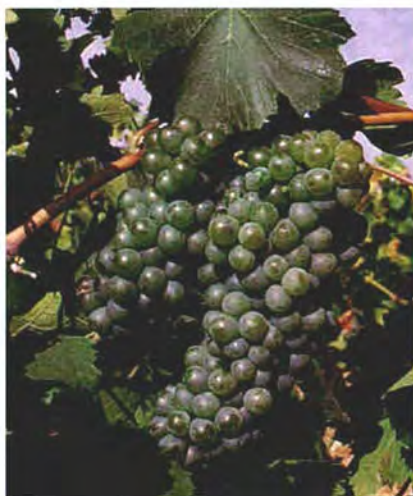
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Verdejo



Xarel·lo Blanco

newly qualified in 2005 as VCPRDs (Vino de Calidad Producido en una Región Determinada, or Quality Wines Produced in a Specific Region), the preliminary step to achieving Designation of Origin status. This variety was traditionally used for making idiosyncratic, slightly petillant rosés and was therefore considered unlikely to be suitable for reds. This was proved not to be the case a while ago, and it is now turning out to be supremely suitable for making crianza reds. Wines that capitalize on this are powerfully structured, beating even Tempranillo for lively acidity, though they are perhaps more rustic in tone and as yet lack the finesse that can be coaxed out of Tempranillo. What the qualities that so many indigenous varieties have been

'discovered' to possess really highlight is how poorly managed vineyards used to be, and for such a long time. It may have been that neither the means nor the know-how to extract these hidden virtues were available at the time. Or perhaps that production was geared more towards quantity than quality. The picture has now changed completely, and better-informed, better-equipped technicians and wineries are bringing to light a whole garden of grape varieties and a sensationally nuanced range of wines. And there's plenty more where that came from.

Andrés Proensa is a journalist who specializes in viticulture and viniculture.

W E B S I T E S

www.winesfromspain.com

This web site was created by ICEX to spread the word about Spanish wines all over the world. It provides a glossary about all the grape varieties represented in Spain, and also has a news section with reports and information about designations of origin and wineries, and documentation about Spanish viticulture and viniculture. (English, Spanish)

www.imianet.org/exploraelencin

This is the web site of El Encin, a scientific research project launched by IMIDRA (Madrid Institute for Rural, Agrarian and Alimentary Research and Development). Vines and the conservation of Spain's many native grape varieties are among its areas of interest. A database and image bank featuring some of these varieties are accessible via this site. (Spanish)

M O R E T O C O M E

In the quest for wines of a different complexion that offer new sensory experiences, fascinating trials are being conducted, producing exciting results in various different areas. Among these are two of Spain's great grape variety repositories: Galicia (its whole gamut of red varieties and many of its white ones—Loureira, Caiño, Lado—have yet to be explored), and the Canary Islands. The Canary archipelago served as an acclimatization station for plants, vines among them, en route to Europe from the Americas and vice versa. In consequence, Canary vineyards are today a treasure-house of old varieties such as Gual and Malvasia that have not yet been thoroughly catalogued or assessed. The islands' wine-producing areas are only just starting to be developed, and the potential of their varietal hoard has barely been tapped. In other areas of Spain, work with local varieties is gradually producing

significant results. To sum up briefly, starting in Castile-Leon, these include trials with the little-known Prieto Picudo from the Paramo Leonés area; Juan García, another red variety from Los Arribes del Duero (another area that acquired VCPRD status last year); and Rufete, from the more southerly Sierra de Salamanca. In Rioja, on the banks of the Ebro, work with varieties like Graciano and Mazuela (the Riojan name for Cariñena) is being replicated with research into old local varieties such as Maturana, both red and white, and even into accidental strains like Tempranillo Blanca, a mutation discovered in the late 1990s.

Aragon's significant discovery is Parraleta, a variety indigenous to Somontano, whose powerful structure and low productivity contrast vividly with the yield and lightness of this area's other native, Moristel, also a red grape. Catalonia is recovering old varieties such as Sumoll, a highly productive variety still present in Penedés. Research conducted by Miguel Torres'

company in particular has played a significant role in this recovery process, and there are already tangible results: Grans Murallas, one of its special selection wines, includes unusual native grapes such as Garrut (Monastrell) and Samsó. In Valencia, Pablo Calatayud lavishes care on his Mandó vines, believed to be a variant of Garnacha. In the Balearic Islands, recovery of the red Callet variety from plants scattered around old vineyards is to be extended to other varieties. The Hereus de Ribas company made very small quantities of its Gorgollasa varietal from the first two harvests of this grape—a century ago, before phylloxera, this was the predominant variety in large areas of Majorca. Meanwhile, Andalusia's native varieties include Vijiriego in the Alpujarra area of Granada and Doradilla and Romé in the new DO Sierras de Málaga... in short, plenty of scope for further exploration.



**Text**

Carlos Tejero

Translation

Hawys Pritchard

PhotosToya Legido and
Tomás Zarza/ICEX

Madrid

Part I

HOTELS

of substance

Some of Madrid's most attractive restaurants are to be found in hotels. Many hotels—luxury, traditional and avant-garde alike—have discovered that including top-flight gastronomy among the services they offer adds to their prestige as perceived by their guests and, just as important, attracts many other customers who simply want a good meal. We start our tour with the Wellington, Occidental Miguel Ángel and Hesperia Madrid hotels.



Hotel Wellington



Hotel Hesperia Madrid

It is undeniable that Madrid has always lagged behind Catalonia and the Basque Country in the culinary department, both as regards established gastronomic culture and innovative approaches. But that state of affairs is changing. The fact that top chefs from all over the world meet up once a year for the Madrid Fusion event (which has been going for three years now) reflects how keen the city is to play a leading role in the aesthetic/artistic—and therefore media/business-attracting—phenomenon that gastronomy has become today. Madrid's disappointment at not being selected as host city for the 2012 Olympics last July was quickly overcome. The city was, and still is, going through a major infrastructural

overhaul, a process that started years ago and that seems impossibly slow and never-ending. There has been huge investment in enormous projects, which are gradually starting to emerge—the newly-expanded Barajas Airport is one example. Within a few years, major changes will have been wrought to the metropolitan map. The hospitality sector has been by no means immune to this dynamic. Though there may be fewer new hotels and restaurants than there would have if Madrid had hosted the Games, they are nevertheless on the increase. And with notable success. Recently opened hotels with a modern approach and daring architecture, such as the Urban and the Puerta América, report

unexpectedly high visitor rates without detrimental effects on other long-established classics, like the Hesperia or the Wellington, which have adroitly renovated their premises and retained their clientele. One of the most significant aspects of this tendency is discernible in the restaurant sector. More and more hotels are realizing that excellence in service has to be provided right across the board, and having a restaurant that matches a hotel's prestige level is one factor in the equation. This may seem obvious, yet it is a relatively recent phenomenon. Even today, tried and tested hotels with a sound reputation see their guests head elsewhere at lunch and dinner times because their cuisine is just not good enough to



Restaurante La Broche

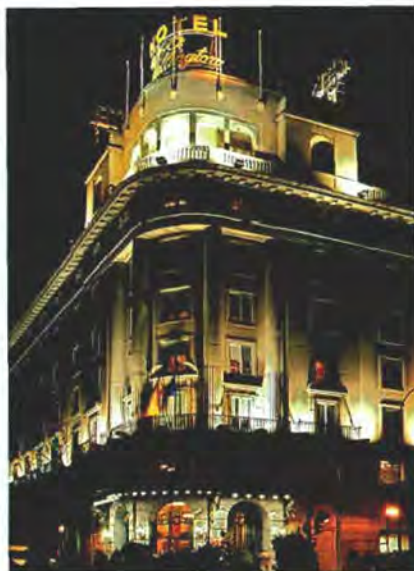


Restaurante Santceloni

entice them to eat in. Oddly enough, the alternatives they head for are often restaurants within other hotels! This curious phenomenon was not something that the 'visionary' hotels that have been pioneers in creating their own top-level restaurants had foreseen. The initial intention was to offer their guests an additional quality service, even if it was not particularly profitable. The first surprise was that the restaurants filled with customers. The second was the discovery that most of them were not in fact staying at the hotel. Practically all the informants consulted while researching this article agreed that 80-90% of their restaurant customers were not guests at that hotel, and that of those, about half were foreign visitors.

In other words, a significant proportion of hotel guests prefer to eat in the restaurant of a hotel other than the one in which they are staying. But this only happens when the restaurant in question is good enough. At the same time, a fair proportion of the customers are local people, who live in town and often become regulars. As a general rule, the idea of incorporating a quality restaurant originates in hotels which either intend to do so in association with a famous chef (who will have the clout to impose his own brand and terms) or to employ a promising chef for whom the hotel restaurant will provide an opportunity to develop his professional potential. There is a subtle difference, therefore, between an hotel with a restaurant (like La

Broche, in the Hotel Miguel Ángel) and an hotel restaurant (like the Santo Mauro, in the hotel of the same name). Both models appear to work well. For an established chef, an alliance with a prestigious hotel offers the enormous advantage of the bother of finding suitable premises in a good location. For an up-and-coming chef, working under the hotel's business umbrella offers a guarantee of stability without needing to embroil himself in financial and staffing issues and the like. As for the hotels, they are providing an additional quality service for their guests and are also benefiting from non-resident clients—and well-to-do ones at that—keen to extend their gastronomic explorations.



Hotel Wellington

Hotel Wellington

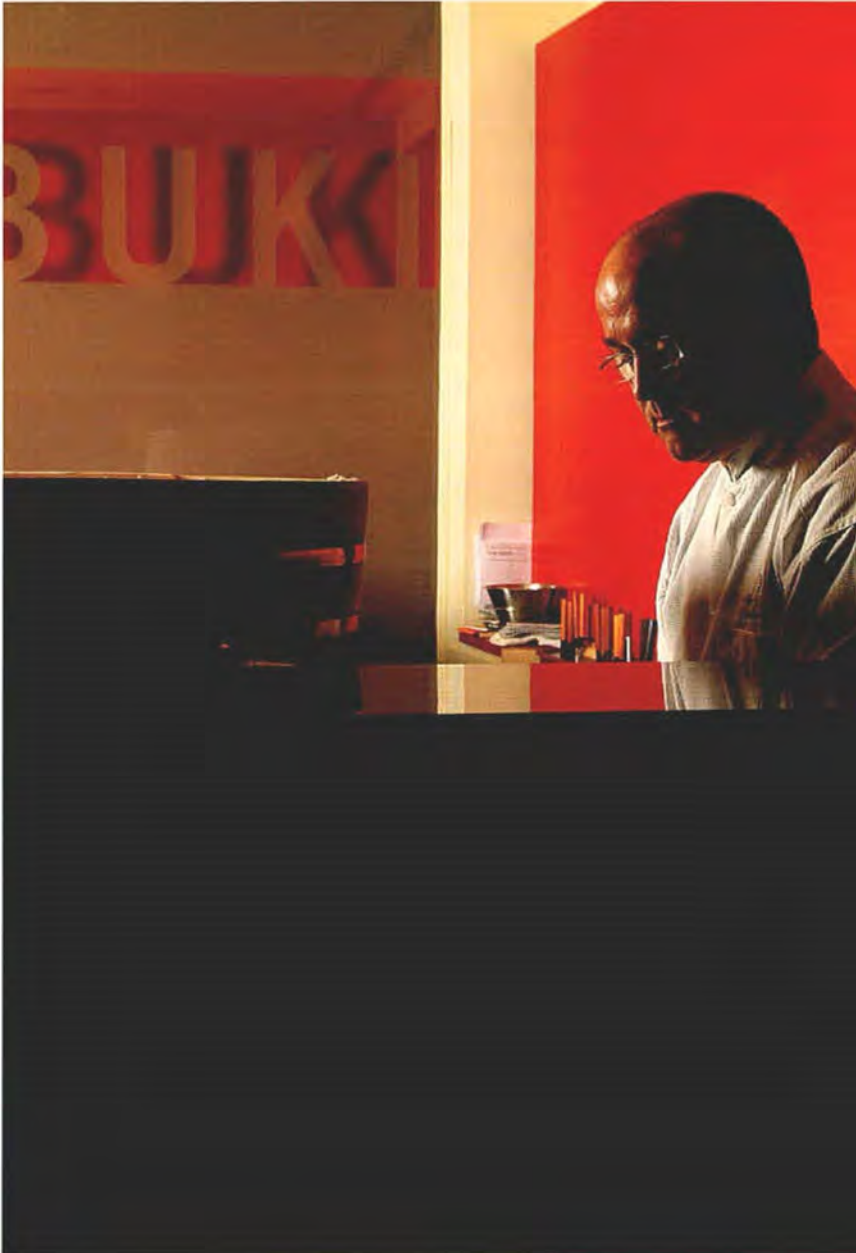
The Hotel Wellington is a Madrid classic, situated not far from the Retiro Park, in the part of town known as the barrio de Salamanca, where some of the smartest shops are. The Wellington was founded in 1952 by fighting-bull breeder Baltasar Ibán, and has always been the bullfighting hotel par excellence: to this day it is still the favorite place to stay for many bullfighters when performing in Madrid.

The hotel makes a proud feature of its traditionalism, which is discernible from the moment you walk through the door: chandeliers, huge mirrors, thick rugs, polished wood... But it has also done some clever renovations and adapted to modern tendencies. This was one of the first luxury hotels to realize that the standard of its restaurant had to be on a par with its other services. It opted to form an alliance with a prestige chef—specifically, Jesús Santos.

Jesús Santos is a self-made man, the prototype of the autodidact. He started work as a cook from the bottom up, working in various restaurants in Bilbao. He then moved on to the Hotel Excelsior, whose kitchens were the domain of German chef Pablo Kinkler: this was Santos' initiation into haute cuisine and where he learned to cook game. In 1970, he

opened his first restaurant, Goizeko, in Bilbao. In 1990, with Bilbao badly affected by industrial crisis, he decided to take the risk of moving to Madrid and opening Goizeko Kabi. This was at the time of the Gulf War—not the ideal time to be launching a business—yet Santos' restaurant was full every day. Three years later, he opened Gaztelupe. The Hotel Wellington got in touch with Santos in 2001. He stated his terms as regarded premises, décor, menu, and so on, the hotel accepted them, and Goizeko Wellington came into being. So why would an already successful restaurant be interested in being associated with an hotel? "At first," admits Santos, "I imagined that all new clients would come from within the hotel itself. But I soon discovered that quite the opposite was the case. Even so, it wasn't as if customers transferred from one place to another. Goizeko Kabi's regulars kept on going there." The explanation was that there was, quite simply, a market for it. But operating alone, Santos would not have dared to open another restaurant serving creative Basque cuisine at high prices. The aesthetic of Goizeko Wellington restaurant could hardly be more different from the hotel's neoclassical look. Its décor is uncluttered, and its use of silks, bamboo and other exotic woods gives an oriental feel to the

place. In the raised mezzanine, glazed off from the main dining room, the walls are hung with framed tributes from famous customers. The tables are set with white linen during the day and salmon pink for dinner. Forty-seven people work in the restaurant, three of whom are sommeliers. Its manager and maître, José María López, was named best sommelier of 2001 by the Spanish Academy of Gastronomy. The cooking at Goizeko Wellington is fundamentally Basque, more specifically Vizcayan, and such traditional dishes as *cocochas* (the fleshy 'cheeks' obtained from the heads of certain fish and considered a delicacy), and various hake and cod recipes are always on the menu. But the Mediterranean tradition is also represented (e.g. rice dishes) as is international cuisine (e.g. carpaccios). The ingredients used are familiar ones, without exotic leanings. "Haute cuisine is turning alchemical!" complains Jesús Santos. "It's concerned not so much with feeding people as with amazing them with creativity. I think it's reached the critical point now, though, and there's a return to regard for the product. The prime ingredient must always be recognizable. A foam can be an accompaniment or a garnish, but never the main feature of a dish." In Spain, the adjective 'Basque'

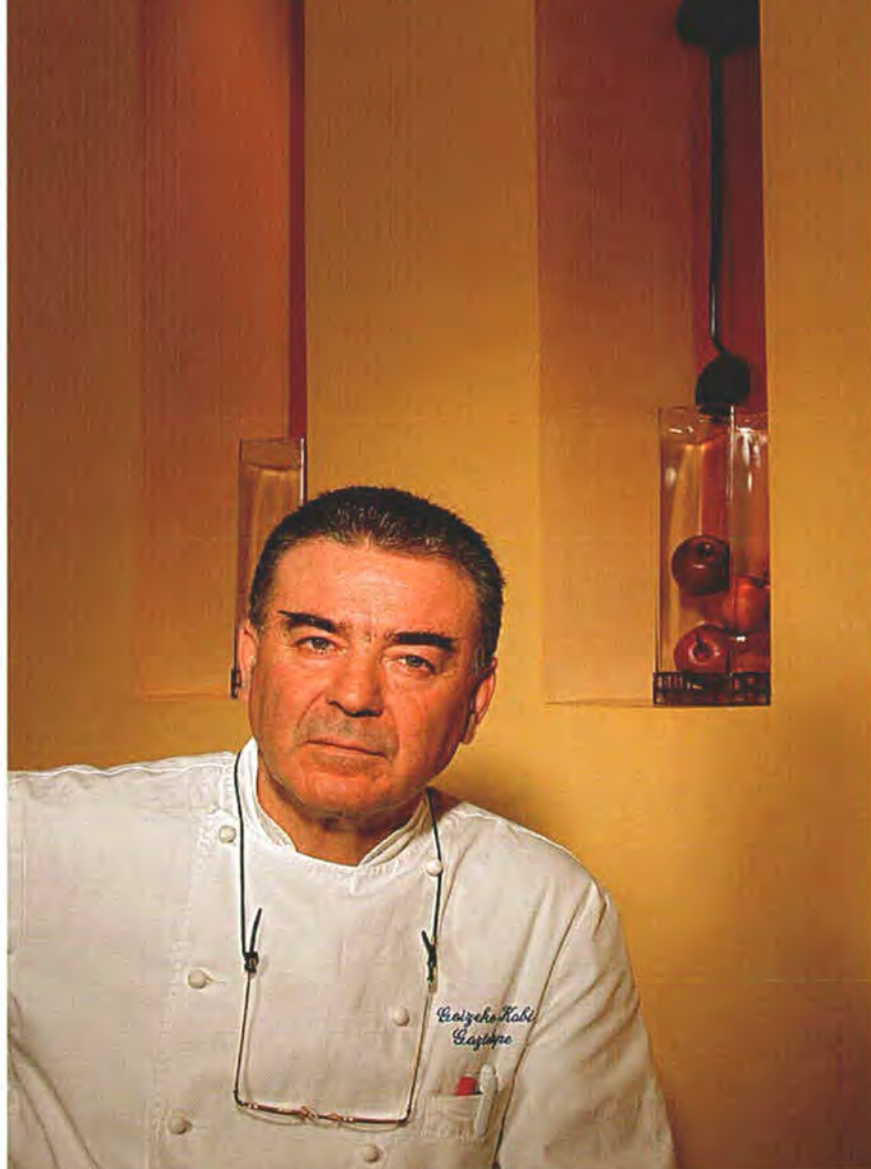


Ricardo Sanz,
Kabuki Wellington

Restaurante Goizeko
Wellington



applied to a restaurant is automatically associated with good food, in terms of both quality and quantity. One difference about Goizeko Wellington, though, is that it serves 'dietetically aware' food. Santos' culinary philosophy is summed up by the Hippocratic maxim: "Let food be thy medicine and medicine be thy food". Eating properly is a personal concern of his, for he has a delicate digestion himself. "When I was starting out, I used regularly to visit great restaurants as a learning exercise; I would emerge satisfied after what I considered to have been a fine meal, but even so I would sometimes get indigestion, or even an upset stomach. And it was nothing to do with the ingredients, which were of the best." Jesús began to wonder about the causes of this paradox, reading everything he could lay his hands on about nutrition. As time went by, and putting theory into practical application, he gradually discovered that it is perfectly possible to create hearty, flavorful dishes that are nevertheless light and readily digested. "The stomach's digestive capacity is limited, and we shouldn't stretch that. Every foodstuff needs an enzyme for it to be digested and there are such things as antagonistic enzymes. If, for example, we use two different



Jesús Santos, Wellington Goizeko

starches in a meal, each will combust at a different rate within the stomach and could cause problems, even when products are good and fresh." The Goizeko Wellington restaurant is independent of the hotel. It does not provide breakfasts, banquets or other services. There is a different kitchen for those things, but even so it benefits from the other's know-how. "Setting up Goizeko has created an unexpected synergy—its culinary philosophy has filtered into the hotel kitchen and raised its standard," declares José Rodríguez Tarín, the hotel manager, formerly sommelier to the Spanish Royal Household for 19 years.

Given the success of this first initiative, the Hotel Wellington has decided to go in for haute cuisine. In July, it will be opening a Japanese restaurant, Kabuki Wellington,

having entered into an agreement with the chef and co-proprietor of the Kabuki restaurant, Ricardo Sanz. "We want to engage the loyalty of the hotel's clients with varied, top quality gastronomic options," concludes the manager, "and at the same time to attract other customers who aren't finding the sort of food they like at the places where they are actually staying".

Japanese cuisine has really taken off in Madrid, just as—rather earlier—in other European capitals. Kabuki is one of the most attractive Japanese restaurants in town, largely because it goes beyond reproducing over-familiar dishes and adds 'Hispanic' touches through the medium of sauces or ingredients which harmonize surprisingly well with tempura and sushi.

Ricardo Sanz (46) started out in a



Restaurante Goizeko Wellington

hamburger bar, then moved on to a *tapas* bar and: "Because I loved Japanese food, I was a regular customer at the Tokio Taro restaurant, now closed. I struck up a friendship with the cook there, a septuagenarian Japanese maestro, who offered me a job in his restaurant." That was just ten years ago. So Ricardo was 36 before he was initiated into Japanese cooking. His apprenticeship was a tough one, and he was subjected to the rigorous discipline of the old school: "For a year and a half, I was only allowed to watch. The maestro wouldn't let me make sushi. Then one day he fell ill, and I had to stand in for him for two-and-a-half months."

Later, Ricardo worked briefly at No Do restaurant before opening Kabuki in 2000. "The directors of the Fundación Wellington (which owns the hotel) are customers at Kabuki, and that is how the idea came about," explains Ricardo. The idea has translated into 400 sq m (4,000 sq ft) premises at the hotel being turned into a restaurant for 65 diners, due to open in July. Its menu will be identical to that of the parent restaurant.

This will be Ricardo's second hotel experience: the Abama/Kabuki restaurant at the Abama Hotel Resort in Tenerife (Canary Islands) has been going since last year. It shares double-billing there with El Patio, headed by top chef Martín Berasategui.



Restaurante La Broche

Hotel Occidental Miguel Angel

Spanish hotel chain Occidental Hotels, which has been in operation since 1982, has 80 establishments in 15 countries. One of them is the Hotel Occidental Miguel Angel, where Sergi Arola's La Broche restaurant has been functioning since 2000.

La Broche was one of many Madrid restaurants forced to close in the late 1990s. Sergi (trained by Ferran Adrià) was head chef at the Talaia Mar restaurant in Barcelona at the time. The owner of La Broche was eating there one day and suggested that Sergi should become an associate with a view to reopening it. He turned the offer down, but fellow-chef Paco Guzmán, a friend of Sergi's and now owner of Santa María tapas bar (*Spain Gourmetour* N° 65) expressed an interest. Sergi went along with Paco to see the premises in Madrid, with the paradoxical result that Paco turned the prospect down and Sergi accepted it after all.

In 1997, Arola packed his bags and started his Madrid venture. The premises, on calle Dr. Fleming, were tiny. "Just 90 square meters," recalls Sara Fort, La Broche's manager and Sergi's wife. "The kitchen measured 9 sq m and the dining room about 65 sq m." They managed to squeeze in 30 diners and, gradually, word got around about the quality of the

cooking. At that time, Madrid was liberally sprinkled with venerable restaurants, but there was a dearth of places serving innovative, imaginative cuisine. La Broche hit just the right note, filling a gap in the market. In 1998, just a year after opening, it won its first Michelin star. "The collaboration between Occidental Hotels and the restaurant

came about quite by chance," recalls Sara. "The hotel chain's director general was a customer of ours. One day we were telling him that we wanted to move to a bigger place, and how difficult it was to find suitable premises in the center of Madrid, and he came up with the idea." They accepted, and La Broche transferred to the ground floor of the hotel in 2000.

Sergi Arola, La Broche





Óscar Velasco, Santceloni

In bigger, more functional premises, with seating for 45, the restaurant continued to thrive and obtained its second Michelin star in 2001.

Arola's cooking has revolutionized Madrid's gastronomic scene, with dishes that Sara does not bother to attempt to define: "We make Mediterranean dishes, Catalan-based, using the best possible raw materials". La Broche's menu is small: five first courses, three fish dishes, three meat dishes, and three desserts. Sardines—something of a fetish for Sergi—are always represented in some guise.

On the basis of this chef's success, he has extended the 'Arola concept' to other hotels, such as the Arts, in Barcelona, and to the Reina Sofia Art Museum in Madrid. "But they are not modeled on La Broche," explains Sara. "La Broche is unique and inimitable; the Arola concept is translated into a less formal menu, basically haute cuisine tapas."

Hotel Hesperia Madrid

Some years ago, Spanish hotel chain Hesperia, which specialized in three and four-star hotels, made a business strategy decision to move up market and into the luxury bracket. In January 2001, it opened its first 5-star establishment in Madrid. "Right from the start, we were adamant that the hotel should be associated with top brands: furnishings, electrical appliances, décor, and so on..." explains Santiago Cabre, its director. "The collaboration with Santi Santamaría was part of that policy; he was the right person to take charge of the sort of restaurant that we wanted."

Convincing Santamaría—a three Michelin star-holder since 1994—was no mean feat, for he is reluctant to do much beyond the sphere of his restaurant kitchen at Can Fabes (in Sant Celoni, Barcelona). But an

agreement was reached, and Santi placed Óscar Velasco, his right-hand man, at the head of the venture. "Santi knew from the very start that this restaurant should not be a replica of Can Fabes, where the cooking is inseparable from the most locally and artisan-sourced produce possible," explains Óscar. The name Sant Celoni was chosen as a tribute to the village in Catalonia where Santamaría comes from, but the menu was adapted to reflect the spirit of Madrid, and its role as a melting pot for all regions of Spain. Oscar, who is 32, started work at 18 at Zalacaín (Madrid). He then spent two years with Martín Berasategui in Lasarte, Guipúzcoa (Basque Country), before ending up at Can Fabes. "Santi is the chef who has influenced me most, and I identify totally with his approach." His kind of food is very much in tune with the seasons. "Fusion and globalization in cooking are all very



Restaurante Santceloni (entrance)

well, but one mustn't lose one's identity. When a customer eats in this restaurant, he should know that he's in Spain."

The philosophy behind this restaurant, its image and its tone are all Santamaria's, but Óscar has complete autonomy when it comes to culinary creativity. Over the last five years, this chef has succeeded in placing Sant Celoni among the best in the city. Two years ago, he won his second Michelin star.

The restaurant seats 40, and 30 people work there. According to the chef, this ratio guarantees top-quality service. Óscar is obsessively concerned with quality: top-quality primary ingredients, preparation, and service; and equally concerned with detail. "The details, those personal touches, are what make you exclusive. If someone comes to the restaurant twice a week, everyone—from car-

park attendant to cook—has to know who he is and what his preferences are. The dining room is as important as the kitchen. As Santi says: "We don't just sell food, we sell pleasant experiences'."

The fruitful collaboration between Hesperia and Santi Santamaria in Madrid has led to the idea being exported to Barcelona, where Santamaria was keen to have a presence. The glass cupola atop the spectacular building that is the newly-opened, 5-star Hesperia Tower will be occupied later this year by Restaurante Evo.

Journalist Carlos Tejero is an editorial coordinator at Spain Gourmetour.

A D D R E S S E S

Hotel Wellington

Velázquez, 8
28001 Madrid
Tel: 915 754 400
Fax: 915 764 164
www.hotel-wellington.com
Category: 5 stars

Goizeko Wellington (creative Basque cuisine)

Chef: Jesús Santos
www.goizekogaztelupe.com
On the menu: *Ensalada de ostras con granizado de gin-tonic* (Oyster salad with gin-and-tonic granita); *Taco de bacalao con gazpacho de remolacha especiada y ajetes* (Cod chunk with spiced beetroot and spring onion gazpacho); *Pato salvaje en su jugo y confitura de naranja amarga* (Wild duck in its own jus with bitter orange marmalade).

Kabuki Wellington (Japanese cuisine with a Spanish twist)

Chef: Ricardo Sanz
On the menu: *Tempura de ortigas de mar* (Sea-nettle tempura); *Usuzukuri de urta en adobo* (Carpaccio of marinated urta fish); *Sushi de tuétano de vaca [Valles del Esla]* (Esla Valley beef marrow sushi).

Hotel Occidental Miguel Ángel

Miguel Ángel, 31
28010 Madrid
Tel: (34) 914 420 022
Fax: (34) 914 425 320
www.occidental-hoteles.com
Associate of: The Eton Collection

La Broche Restaurant (Catalan-based Mediterranean cooking)

Chef: Sergi Arola
www.labroche.com
On the menu: *Carpaccio de ceps con puntillas y mango* (Carpaccio of ceps with tiny squid and mango); *Sardina con huevo frito y trompetas de la muerte* (Sardine with fried egg and trompettes de la mort mushrooms); *Helado de yogur de rosas con mandarina y almendra amarga* (Rose yoghurt ice-cream with mandarin and bitter almond).

Hotel Hesperia

Paseo de la Castellana, 57
28046 Madrid
Tel: (34) 912 108 800
Fax: (34) 912 108 897
www.hesperia-madrid.com
Associate of: The Leading Hotels of the World

Sant Celoni Restaurant (modern Spanish seasonal cuisine)

Chef: Óscar Velasco
www.restaurantesantceloni.com
On the menu: *Trufa negra en tostada de pan de cebolla con manzana ácida y foie* (Black truffle on toasted onion bread with tart apple and foie); *Rape con oreja de cerdo y tuétano* (Monkfish with pig-ear and bone-marrow); *Espaldas de liebre con lombarda, manzana y canela* (Fillets of hare with red cabbage, apple and cinnamon).



MARKING

Ana Martín Onzain



a difference

Ana Martín Onzain dispenses winemaking know-how all over Spain. She backs potential wherever she finds it—a versatile approach informed more by science than by intuition. She scorns routine, thrives on challenge, believes in working towards a better future, and has notched up surprising successes that include Guitián, Traslanzas, Itsasmendi and Cuzcurrita... an eclectic range, yet all already firmly established examples of modern Spanish winemaking.

Text
Luis Cepeda

Translation
Hawys Pritchard

Photos
Pablo Neustadt/ICEX



She achieved the great first of getting a little-known Basque wine, txakoli, into the pages of *The New York Times* and selling 6,000 bottles of it to New York and 100 cases to California in its first year on the market. Though she did her wine training in Madrid, she embodies the energy and determined cast of mind for which the women of the Basque Country are famous. Well ahead of her time, and anticipating the importance of Spanish wine today, she opened Spain's first wine consultancy offering wine-tasting courses and marketing and advisory services twenty years ago. She has worked in the role of vinicultural expert on projects with dozens of wineries, and her brands have won 75 prizes in international competitions. This hardworking, pragmatic enologist, who teaches as she goes—"because when you teach others how to do things, you have to do less work yourself"—is currently engaged in five winemaking ventures in mainland Spain—Gutián in DO Valdeorras, Traslanzas in DO Cigales, Cuzcurrita in DO Ca Rioja, Ribas del Cúa in DO Bierzo, and Itsasmendi in DO Bizkaiko-Txakolina, and one new project in the Balearic island of Majorca, backed by Schwarzkopf, the cosmetics magnate.

They call you a peripatetic, all-purpose enologist—rather a controversial concept...

Yes it's true, I am an official enologist at some bodegas, and an advisor at others, as in the case of Casa Gualda, though when they first called me in it was to plan their new CJ range of wines, and to work exclusively for that particular winery. But I was only permanent at Terras Gauda for two years: nowadays, I can't bear it if I have to spend the whole day in the same winery. We all have our different approaches to things, and our personality influences the way we set about what we do. I felt drawn towards consultancy work right from the start, partly out of interest and because I am rather restless and unaccepting by nature, but mostly because of the influence of Pepe Hidalgo. He was my maestro and first business partner, and he showed me by example that it is perfectly possible to work consistently with established projects, such as Bodegas Bilbaínas, and, at the same time, to write, teach, advise other enologists occasionally and undertake projects of one's own, which I find really admirable. I'm interested in wine right across the board: I find that whole world with all its ups and downs very appealing. I've always worked in countless different places at countless different things. I started as a consultant, a job in which you have to be even more demanding than your client, but even so my work was always my hobby (in the sense that it was what I really enjoyed doing).

All of which seems to suggest a very deep-seated vocation.

Not really. In fact, my interest in wine came about by chance and then was reinforced by an act of rebellion. I never considered it when I was studying chemistry at the University of Bilbao, but when I attended the CSIC (Spanish Council for Scientific

Research) in Madrid to work on my final thesis, I got the idea of focusing on certain compounds to carry out a comparative study of two grape varieties, Albariño and Riesling: it was part of the lore, and a constant source of controversy, to draw comparisons between the two. I explored the subject in depth, encouraged by a marvelous thesis supervisor who indoctrinated me about wine and its importance. But when I presented my thesis to the University of Bilbao's panel of examiners, I realized that wine wasn't precisely their favorite subject. They were neither knowledgeable about it nor interested in it: they must have thought it a minor subject, beneath their dignity. They didn't understand what I was talking about—there wasn't even a 'cross-questioner' who challenged my thesis—but even so they felt they had the right to award me a mere pass, which I thought was unfair.

Quite a setback!

Well, the setback turned out to be providential, because I then thought that studying chemistry wasn't going to lead to anything more exciting than a career in teaching at that stage. So I decided to apply for a grant to study enology at Madrid's School of Agronomy, signed up for a Masters course on offer at the CSIC, and also for classes at the School of Viticulture and Winemaking... everything to do with wine that was available. I suppose I was determinedly turning my back on those skeptical examiners in the Basque Country—an area that used to drink a lot of everyday wine but at that time not much concerned with knowing about it or its finer points. It was 1985, and it never occurred to me when I left that I would return to the Basque Country to work. Who would have thought that, years later, I would be directing educational courses and conferences about wine at that same university, with some of the teachers who examined my thesis as my students?

Or that, 20 years later, we would succeed in getting the *txakoli* Itsasmendi declared one of the favorite wines in top restaurants in New York and California?

You are largely responsible for changing the perception of txakoli...

Txakoli used to be a rather down-at-heel, minority interest wine type, appealing because it was native and traditional to the Basque Country, but with defects and drawbacks that were preventing it from thriving. Txakolis were cloudy, acidic and lacked alcohol. Nowadays, nearly all the txakoli produced gets sold: there's a demand for it and it's very good, because at last it's been understood that you can't make txakoli just anywhere. For such a singular grape to ripen you need propitious terrain, good climate, the right orientation... and the Basque Country is small and heavily farmed. You can't plant vineyards in market-garden land as was mistakenly attempted with noble varieties here and in other regions. Txakoli is made with a tricky variety, Hondarribi Zuri (sometimes rounded out with Riesling or Folie-Blanche), but it is a grape that generates a plenitude of aromas—herbaceous, green fruit, carbonic and citric sensations—that are very elegant when it is well ripened. We achieved that in Guernika with Itsasmendi—a wine with an easily rounded presence in the mouth, sincere and subtle: a viable wine.

And your aim is to make viable wines, wines for which there is a market?

I find experiments and obsessional attempts to make wines that will appeal to critics, or impress them, alarming. The most worrying, absurd thing is that these supposed novelties are reiterated and replicated; their vogueish success is backed up by good critical scores,

yet they end up becoming all the same. *Doble pasta* wines (with twice as many black grape skins as normal), for example, have lots of color and body, plenty of density, and are received over-enthusiastically. Suddenly, bingo! everyone's making *doble pasta*: it's a process that anyone can do, so you are not proving anything. And in the end, the public doesn't buy up all the bottles—they may well be excellent, but people don't drink them. It can be very confusing for the wine-drinking public: not enough consumers are ready for that sort of wine—there aren't the meals, dishes, or lifestyle to match it. What I like best about the wines in which I'm involved is that everyone enjoys them. They obey the rules of ethics rather than aesthetics! They may not score 95/100 in the guides, but they are drunk by connoisseurs and non-connoisseurs alike.

Yes, that's the real point, after all: for people to enjoy a bottle of wine, and feel sorry when it comes to an end.

The other thing I like is that the wines we make hail from their particular area, and represent it. Take Itsasmendi—it's the best-known and most characteristic of the txakolis around today; the potential of Cigales reds has been firmly established by Traslanzas; everyone who drinks Guitián likes it and thinks of it as quintessentially Galician. These wines may be better some years than others, or vary for some other reason, but they don't disappoint anybody. I'm currently making a wine at Castillo de Cuzcurrita, which is near Haro, and my aim is to make a Rioja with a personality of its own that meets the very latest criteria. I often see the contrary: the latest thing in wines, all very modern, and I acknowledge that they are very good, very well-made wines, but in the end they all smack of the same casks. It's

something I notice as I travel around the bodegas. It's as if it were simply a question of having the wherewithal, macerating a lot and using good grapes. The end results are all too much alike. That is how particular areas lose their identities, the differences cease to show, and consumers who want to enjoy that difference and recognize that authenticity end up being disappointed.

Uniformity doesn't excite anybody.

That's certainly what I believe. With Guitián, we proclaimed not only the excellence of Godello as a native variety, but also its versatility by presenting it in three options: original, on lees, and cask aged. Each of them expresses a different nuance. Traslanzas is a lovely project that I am associated with, which allows me to intervene in all aspects of the product, from vineyard to label; I find that stimulating, and it also makes me feel closer to the consumer. In Castillo de Cuzcurrita, where I am also very involved, we are making a Rioja in which tradition and modernity interact. In Ribas del Cua we are putting Mencía through its paces—it's a grape variety well worth reinstating. With Itsasmendi, by harvesting late and aging it in oak, we have obtained the first sweet txakoli in the history of winemaking! Wine and boredom should never be allies.

What are the pros and cons of being a 'flying enologist'?

As far as I am concerned, all advisory work is positive as long as professional ethics are applied and a code of practice is established beforehand. I never work with two wines or two wineries in the same area. If I make a Rioja, I make just the one Rioja; if I make a txakoli, the same applies. I involve myself in a project because I like that project—it's not just a question of monitoring wine. When I make a wine, I put

something of myself into it. I'm not just a winemaker: in cases where I have export contacts, for example, I also involve myself in that aspect of things. All the projects I take on are small-scale, because I am more interested in them conceptually and in being able to follow them through. I'm a bit of a Miss Fix-It; rather than my having chosen what projects to be involved in, they've chosen me, rather like calling in the doctor. Having said that, I can choose my patients: If I know that I'm not going to be interested in a project I can perfectly well say no. I've turned things down because they didn't seem to me to be soundly based, or quite simply because of who was backing them. I'm not the sort who says "I like making wine in Valencia—I know that area and that's where I'm going". Not at all. I'm more professional than that. If I decide to help a bodega in a particular place, I guarantee that I'm going to take responsibility for it and I state my conditions. If there is an in-house enologist, I think it's important that he should want me to be there. It's important that I should get along well with him, because I'm going to be calling him every day. Although I handle a lot of bodegas, I can't stand wondering if the density has gone down or not in this or that tank: I have to call up and find out, and I insist that they call me. That's why there has to be a good relationship, and why the person in the bodega has to want to have someone pointing him in the right direction. I'm not an advisor who arrives, does a tasting, then goes away again. At this point in time I can tell you the exact state of all the wines in the bodegas under my care.

What is the most decisive factor in a good winemaking project?

I'm a firm believer in professionalism. It's become fashionable for all sorts of people to make wines, and it doesn't work. Just as I don't get involved in doing things that I'm not trained for, I'd prefer it if making wine were left to the professionals. I'd like you to say that in your report. For better or for worse, I am a wine professional and just as it's a crime to dabble in medicine or other fields, I think it's criminal for our profession to be trivialized. I say that not because it's anybody's taking the bread out of our mouths but because it's undermining respect for the profession, it undoes a lot of good work and changes for the worse the way that the activity and its product are perceived. For me, wine is my world: I've studied the subject, I've made mistakes, but I've learned in the process, so I find it hard to accept improvisers, winemakers who aren't enologists or agronomists, who haven't got the necessary training as a sound basis from which to tackle projects. I think it's great for people to invest in wine, but they need to find themselves an advisor. I wouldn't invest in the stock exchange without consulting a financial advisor.

How do viticulture, enology and technology get on together?

Viticulture used to be very detached from enology. There are now lots of professionals in the enological field, but there still aren't enough viticulture professionals. In the areas that I monitor, we count buds and bunches, we mark every ten plants to provide reference points for monitoring the vines so that we know whether the yield is balanced or not. We have

vineyard maps, and take three references for historical purposes every year. All this contributes to closing the gap between grower and winemaker, but growers have to be professional, too: after all, wine starts its life in the vineyard. Then, of course, modern technology has been a big force for change. Nowadays, wines are being made as they used to be made in olden times, but we now understand the whys and wherefores. This means that processes can be sped up, controlled and rectified. We were already doing it instinctively, but now we are rationalizing it and bringing technological advances into play.

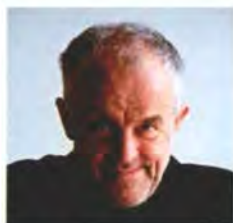
What is the role of women in wine today?

Personally, I wouldn't say that I've had any problems. I've reached a certain status because I've always worked freelance. But it is glaringly obvious that prominent women in the wine world generally are so because they are winery owners. Yet how many female managers or technical directors are there in wineries? There's no denying that the wine world, influenced basically by agriculture, is still stoutly masculine, and would still find it difficult to accept a woman at the helm of a winery. But more and more trained women are graduating from Spain's schools of agronomy and enology: the time has come for greater responsibility to be handed over to them.

*Luis Cepeda is a journalist and food-writer. He is restaurant and wine critic of the Madrid weekly *Guía del Ocio* and director of *Cocineros* magazine.*

Spanish WINES

Selected and Tasted
by International Experts



Switzerland

Ernst Meier is a freelance wine journalist, resident in Zurich. Meier, whose main job is in advertising and who owns the Edelweiss advertising agency, shares his passion for wine with his wife, who is also a wine journalist. His wine guide *Der grosse Westentaschen-Weinkenner* is released every two years, and it has been published for the tenth time with its 06/07 edition. Its 500 pages, in handy small format, provide an alphabetical listing with a host of wine tips from all over the world. In the Swiss media Meier has also published articles on the renaissance of the DO Ribera del Duero and the DOCa Priorato, among other articles. He has an especially close and friendly relationship with some of Spain's top wine growers, and has also designed an award-winning logo for a Swiss importer of Spanish wines.



Italy

Franco Ziliani, born in Milan in 1956, is a freelance journalist living in Bergamo and has been writing about wine since 1984. He collaborates with numerous publications in Italy (*Corriere Vinicolo*, *VQ*, *A.I.S.*, *Lombardia news*, and *Spirito di vino*, coordinating the weekly newsletter *B!vino* and the *LaVINum* website), as well as abroad (*The World of Fine Wine*, *Decanter* and *Harpers* in England, *La Revue du Vin de France* in France and *Wine Business Monthly* in California). Along with his American colleague Nicolas Belfrage, he writes the Italian section of Tom Stevenson's annual *Wine Report*, and is currently working on a book on the Sangiovese grape.



Sip by Sip

Text

Ernst Meier, Switzerland

Translation

Synonyme.net



Winery: Cerrosol

Wine: Esperanza 2004

Type: White wine

DO: Rueda

Elaboration: 100% Verdejo

The very first impression of the intense and fruity aroma of this white hints at a Sauvignon blanc, which is also grown in the DO Rueda. Yet the second impression of the pale, light-green Esperanza, made from the local Verdejo variety in Spain's most notable white-wine region, offers citrus fruit notes, and a touch of white grapefruit and exotic fruit in the bouquet. This sharp, dry, delightfully fresh and long-lasting wine charms the palate with its delicate herbal spiciness. Underlying this are mineral notes, which are drawn from vines with an average age of 50 years, planted on land which is 800 m (2,624 ft) above sea level. Temperature-controlled fermentation, along with its 45-day contact with the lees, bring the wine its uniqueness and seductive mellowness. It is the perfect wine to start off a social get-together or a summer lunch. Esperanza will please most palates, when it is enjoyed young.

Matching recommendation:

Served at a temperature between 8°-10°C (50°-53°F), the crisp white is suited for apéritifs, tapas, seafood, squid, grilled sole, white poultry, as well as soft cheeses, such as Brie or Camembert.

Winery: Bodegas Cerrosol
Tel: (+34) 921 596 326
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jaime@bodegascerrosol.com
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Winery: Mas Gil

Wine: Clos d'Agon 2003

Type: Red wine

DO: Catalunya

Elaboration: 30% Cabernet Sauvignon, 20% Merlot, 30% Syrah, 20% Cabernet Franc

Its dense, intense purple is the first characteristic of this superb and to-date best Clos d'Agon of the winery, which has just been completely refurbished, and is owned by seven Swiss who are passionate about wine. The winery is located near Calonge on the Costa Brava, in the Les Gavarres Natural Park, and the wine is produced under the expert guidance of chief enologist Peter Sissek, who has made a name for himself with Pingus, his own wine. Clos d'Agon seduces the nose with its multiple levels of aroma, reminiscent of plums, black fruit, spicy balsamic notes and a trace of cedar wood. The complexity of its bouquet reaches the palate with impressive fruity, silky satin tannins. A remarkable structure supports the full effect of this powerful wine from an exceptional year, aged for 20 months in new French barrels. This exceptionally long-lasting wine will, when it is not enjoyed earlier, still bring pleasure in twenty years' time.

Matching recommendation:

It is a superb companion for braised beef, well-seasoned roast lamb or mutton, roast deer or chamois with cranberries. The wine should be decanted one or two hours before it is served at a temperature of 16°-18°C (60°-64°F).

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Winery: Vinos Conrad

Wine: Soleón 2003

Type: Red wine

DO: Sierras de Málaga

Elaboration: 30% Cabernet Sauvignon, 20% Merlot, 30% Syrah, 20% Cabernet Franc

The Soleón, a Bordeaux-Cuvée, has seen Swiss couple Theo and Ana-Maria Conrad-Stauffer literally 'bottle' their dream of having their own wine. The vineyard of the new winery founded in 1998 lies 700 m (2,296 ft) above sea level in the area of Ronda. This high altitude combined with the southern climate brings ideal conditions to produce a well-structured and complex wine. At first a bit closed, the wine brings out its full fruity aroma after decanting, with a hint of blackberry and cassis, which can be traced back to the young vines. Roast and vanilla notes as well as a hint of black chocolate are proof of a 12-month aging process in noble French oak barrels. The first impression is confirmed on the palate. A fine, fruity prelude, soft, sweet tannins, elegance and finesse characterize this well-structured wine. Overall, the Soleón is a more than satisfactory debut for the young winery. It can still be left in the wine-cellar for between five and eight years.

Matching recommendation:

It is absolutely necessary to decant the wine an hour before serving it at 16°C (60°F) with grilled lamb or beef, roast beef or kid. The youth of the wine makes it a suitable accompaniment for spicy poulet with rosemary.

Winery: Vinos Conrad
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conrad@vinosconrad.com
www.vinosconrad.com



Winery: The Sadie Family
Wine: Dits del Terra 2003
Type: Red wine
DOCa: Priorato
Elaboration: Cariñena, Garnacha

The name of the wine (Dits del Terra, or Fingers of the Earth) already says a lot about the biological, biodynamic and caring philosophy of quality-obsessed Eben Sadie. There are hardly any classic wine regions in Europe which South-African born Sadie has not visited, and very few renowned *terroir* wines which he has not sought after. It is thus hardly surprising that in his wines everything revolves around nature, *terroir* and character, no matter whether the wine is produced in South Africa or Priorato. The Dits del Terra is grown on small allotments, stocked with age-old vines. The wine is aged in selected French oak barrels, and it cheers the glass with its dense, young purple tint. However, it does not reveal itself fully to the nose at first. After letting it breathe, it enthuses with its promising bouquet of red fruit, laced with reminiscences of prunes and licorice. The palate notices its full flavor, strong body, satin tannins and unbelievable elegance and finesse. The potential of this complex wine will allow it to still seem young even after ten years have lapsed.

Matching recommendation:

Decant and serve between 16°-18°C (60°-64°F), accompanied by duck breast fillets with raspberries, wild poultry, roast beef in wine sauce, steak in pepper sauce or Spanish aged cheese.

Winery: The Sadie Family
 Tel: (+34) 696 146 246
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sadiefamily@mail.com



Winery: Àn Negra Viticultors S.A.
Wine: Àn Negra 2001
Type: Red wine
Vino de la Tierra (VdT): Illes Balears
Elaboration: Callet 90%, Manto Negro and Fogoneu 10%

When Pere Obrador, Miquel Àngel Cerdà and Francesc Grimau founded this winery in Felanitx-Illes, in the southeast of the island of Majorca in 1994, the renaissance of local varieties was already planned. Experienced enologist Francesc Grimau, who is responsible for the vineyard and cellar, has used these varieties exclusively since 1998, especially the Callet variety. The varieties come from 20- to 80-year-old vines planted on land rich in iron oxide, which gives Àn Negra its unique identity. In the glass the wine shows a middle-to-dense ruby color. The bouquet is distinguished by ripe, red-fruit notes, orange (peel, blooms), dried apple slices, a touch of dark chocolate and a hint of spicy herbs. The multiple levels of the aroma of this wine—aged for 15 months in French oak barrels—are supported by well-balanced acids. Overall, it is an exemplary representative of a *terroir* wine, and an outstanding companion for any meal.

Matching recommendation:

Served at 16°-18°C (60°-64°F), the "black soul" is a delightful companion for ratatouille, *peperonata*, gnocchi covered with melted cheese, grilled lamb chops and rabbit with polenta.

Winery: Àn Negra Viticultors
 Tel: (+34) 971 584 481
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annegra@hotmail.com



Winery: Granja Nuestra Señora de Remelluri
Wine: Remelluri 2001 Reserva
Type: Red wine
DOCa: Rioja
Elaboration: 95% Tempranillo, 5% Garnacha

This *reserva*, which belongs to passionate Basque enologist Ana Barón, is a truly superb representative of the region. This is also the case of the *Sélection Spéciale*, which has been left for less time in barrels, mainly of French oak, thanks to a Swiss importer. This batch is therefore more palatable, with less prominent wood touches and a more balanced wine. Its dense, radiant purple color is proof of its ripe, large vintage, and its intense, complex bouquet with cherry-fruit notes, evoking memories of Burgundy, is very promising. Its fruity, juicy prelude on the palate is followed by a mineral, balsamic aroma with hints of dark chocolate and dried herbs. The pungent, albeit balanced, acidity as well as its elegant soft tannins shape this complex, perfectly-structured wine, bringing it duration and a long finish. This excellent wine to accompany meals can still be enjoyed for five to six years.

Matching recommendation:

We recommend decanting the wine one hour before serving when it is still young. At a serving temperature of 16°-18°C (60°-64°F), the wine is a suitable companion for Ibérico ham, pumpkin gratin, pasta dishes, *poularde*, guinea fowl, hare, calf meat with sage or a grilled steak.

Winery: Granja Nuestra Señora de Remelluri
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 Fax: (+34) 943 630 874
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www.remelluri.com

Text

Franco Ziliani, Italy

Translation

Synonyme.net



Winery: Viña Mein
Wine: Viña Mein 2004
DO: Ribeiro
Type: White wine
Elaboration: 80% Treixadura, 10% Godello, 5% Loureira, 2% Albariño, 2% Torrontés, 1% Lado and Albilla

Despite being a relative newcomer to the scene (the company was only established in 1988 and produced its first vintage in 1994), this wine is yet another example of Spain's vocation to produce great white wines strong in personality and character. From a mix of native grapes based on Treixadura, this is a white with an excellent price/quality ratio, and its 80,000 bottles bring together elegance, structure and aromatic complexity.

It has a brilliant, intensely reflective golden-straw color with a strong, varied nose, offering hints of white flowers, dry hay, honey, peach, hazelnut and suggestions of minerals. Broad and consuming, it offers a full-bodied, consistent, ample structure. Its intense fruit aromas, optimum richness and persistency, perfect balance and well-controlled acidity make it a highly enjoyable wine.

Matching recommendation:

To be served fresh but not cold, this wine is great with all fish dishes (including those with sauces), creamed vegetables and soufflé.

Winery: Viña Mein
 Tel: (+34) 617 326 248
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 vinamein@wol.es
 www.vinamein.com



Winery: Bodegas Gerardo Méndez
Wine: Albariño do Ferreiro Cepas Vellas 2004
DO: Rías Baixas
Type: White wine
Elaboration: 100% Albariño

In my opinion, Galicia is the premier Spanish white wine producing zone, and this DO, alongside Ribeiro and Valdeorras, is one of its most representative. This is a great wine in honor of that magnificent grape, the Albariño, and, in its production, Gerardo Méndez has chosen grapes from a 200-year-old pre-phylloxera vineyard with ungrafted vines in the heart of the sub-zone Val do Salnés. The result is a wine, still young and with the potential to evolve, with a bright straw color, offering a fine, intensely mineral bouquet, with hints of white flowers, honey, citrus fruit, rosemary, flint, hay and mint, bound together in harmonious freshness.

The palate is broad and full, and the wine is precise, persistent, fairly dry and incisive in the mouth. It is strong and highly persistent, thanks to a lively but well-balanced acidity.

Matching recommendation:

Served at 10°-12°C (50°-53°F), this is a magnificent wine for cold, fish-based starters, especially seafood (even when raw, if it is totally fresh) and shellfish.

Winery: Bodegas Gerardo Méndez
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 adoferreiro@terra.es
 www.bodegasgerardomendez.com



Winery: A Tapada
Wine: Guitián Sobre Lías 2004
DO: Valdeorras
Type: White wine
Elaboration: 100% Godello

This well-known winery run by María del Carmen and Senen Guitián, with the help of enologist José Hidalgo, has re-written the history and image of wines made from the native Godello grape in the Galician Valdeorras DO. Its success is down to exceptional soil, with vines between 15 and 18 years old, planted at an altitude of around 800 m (2,624 ft). The three wines produced, especially the Guitián Sobre Lías 2004, are stored in steel tanks, and left for five months in contact with fine yeasts to acquire complexity and structure. With a remarkably reflective yellow straw color, the wine is open, vivaciously fragrant, and has a bouquet evocative of white flowers, hints of honey, nectarine, almond, saffron and flint. On the palate a splendid bitter/sweet play pays tribute to the freshness of the wine, its core, its extraordinary balance and its long and precise finish.

Matching recommendation:

Fish-based starters, seafood salads, shellfish, fish and vegetable starters, steamed or baked fish main courses.

Winery: A Tapada
 Tel: (+34) 988 324 195
 Fax: (+34) 988 324 197



Winery: Finca Casa Castillo Julia Roch e Hijos

Wine: Casa Castillo Pie Franco 2000

DO: Jumilla

Type: Red wine

Elaboration: 100% Monastrell

From 60-year-old vineyards, sited on glacial deposits whose structure has avoided the development of phylloxera, Casa Castillo has chosen old ungrafted Monastrell vines for the production of this wine, made with prolonged maceration and aged for 14 months in Allier oak casks without filtration.

The result is an impressive wine, whose full-bodied and powerful structure never interferes with its remarkable, pleasant character. With its brilliantly intense ruby color, it has a lively fresh nose, is creamy, varied and intensely fruity (well-matured cherry and blackberry) with hints of juniper, licorice, undergrowth, fresh tobacco, and olive, all coming together in sweet harmony. In the mouth the wine is full, warm, charming, very meaty, rich in character, with a tannic structure and lingering finale.

Matching recommendation:

This is a wine for red meats, steak (either grilled or with sauces), and is also great with game.

Winery: Finca Casa Castillo Julia Roch e Hijos

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Fax (+34) 968 716 238

juliaroch@interbook.net



Winery: Bodegas Marqués de Vargas

Wine: Marqués de Vargas Reserva Privada 2001

DOCa: Rioja

Type: Red wine

Elaboration: 60% Tempranillo, 10% Garnacha, 10% Mazuelo, 20% others

Founded in 1990, this winery, which unites modernity with a taste for the best in tradition, holds an excellent position in the Rioja area, turning out wines with strong personality from its 65 ha (160 acres) of cultivated shrub vines, planted in chalky-clay soils in the heart of the Ebro Valley.

This private *reserva*, matured for a good 23 months in new Russian oak barrels, is surely one of the wines which today best reflects the style of this winery. It is a wine that offers elegance, power and a full body, perfect for long development in the bottle. The wine has a magnificently intense color (deep ruby), and has a dense, warm nose, evocative of mature fruit (cherry and blackberry) and licorice, with wild, mineral undertones. It has a long, full taste, with mature fruit, soft and silky tannins, and a soft and persistent finish. This is a charming wine with a great character.

Matching recommendation:

Thanks to its character, this is surely a wine for hearty dishes, based on red meat (stewed or roasted) and fowl.

Winery: Bodegas Marqués de Vargas

Tel: (+34) 941 261 401

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bodega@marquesdevargas.com



Winery: Descendientes de J. Palacios

Wine: Villa de Corullón 2001

DO: Bierzo

Type: Red wine

Elaboration: 100% Mencía

Congratulations to this winery which, despite its youth, has its ideas well and truly clear since being created by Álvaro Palacios and Ricardo Pérez and dedicated to José Palacios. The wines, produced from 26 ha (64 acres) of 90-year-old shrub vines planted on steep slopes where the land is worked with mules and horses, are created using biological and bio-dynamic cultivation, and are a tribute to Mencía, the star grape from the Bierzo DO. Matured for 14 months in casks (80% new), the Villa de Corullón is a surprising wine, a reminder of the aromatic complexity of the wines from the Rhone Valley, with a spicy and intense perfume reminiscent of leather, black pepper, game, juniper, graphite and earth, with a dense meaty finish. The palate is rich, potent, and broad, with a solid tannic base and a warm, velvety texture, and the wine, with its well-balanced acidity, finishes with a magnificent freshness and vivacity.

Matching recommendation:

A great wine for red meats, with elaborate and savory sauces, also ideal with game and fowl (rabbit and roe deer), stews and char-grilled meats.

Winery: Descendientes de J. Palacios

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Photo Credits page 124



[®]
GULLAS



TEXT
RODRIGO GARCÍA

TRANSLATION
HAWYS PRITCHARD

The sincerest form of flattery

Originality, innovation and texture... These are three important attributes of imitation *angulas* (baby eels, or elvers), or *gulas*—a genuinely Spanish product created as a solution to dwindling supplies of the real thing. This new product can be regarded as a new way of eating fish while still paying tribute to a gastronomic tradition deeply rooted along the Cantabrian coast, especially the Basque Country and Asturias. And thanks to Spain's famous *tapas*, it is starting to catch on abroad.



As times change, so do some of our gastronomic traditions. One of the Basque Country's most authentic culinary specialties are angulas, tiny young eels, or elvers, born as larvae in the warm waters of the Sargasso Sea between the Azores and the Bahamas and destined to spend the next three years on a 4,000-km (2,485-mile) journey, guided by instinct and marine currents. They are headed for the river estuaries along the verdant coastline of the Bay of Biscay, especially those of Asturias and the Basque Country. When they get there, they are generally no more than 8 cm (3.1 inches) long and are white in color, though their backs acquire a characteristic black line on contact with the fresh water of Cantabria's rivers.

The Basques were the first to spot the gastronomic potential of angulas, which they appreciate particularly for their texture. A little earthenware dishful of cooked elvers gradually rose in gastronomic status to become a dish that could be prepared in various 'styles', including the Bilbao style (*a la bilbaina*—see recipes, page

80), namely cooked in olive oil with garlic and guindilla chili. But catches have plummeted in volume over the last twenty years. Whereas catches of 10 kg (22 lbs) used to be the norm, they now barely reach 2 kg (4.4 lbs). There are various reasons for this, all of which share human intervention as a common factor. Badly contaminated rivers and over-fishing to meet market demand are responsible for severely depleted catches of angulas in places such as Guipúzcoa's Oria estuary. Meanwhile, demand for angulas from consumers and the restaurant sector has remained high. Indeed, it had been augmented by new customers from the Far East. Eels are considered a delicacy in China, Japan and South Korea, and they are in the market for elvers which they then bring on to adulthood in fish farms. They also release eels into rice-fields, where they usefully devour a parasite detrimental to the local crop. Today, demand for the meager catches of angulas along Spain's Cantabrian coast is keen, both from Asian customers and from

Spanish restaurants. Their price has soared unchecked in the last few years as a result, reaching 600 euros per kg (2.2 lbs) in December 2005.

Solving the problem

Aguinaga, in the Basque Country, is one of the places most traditionally associated with angula fishing. A typical sea-faring town on the banks of the Oria estuary, it has experienced both the golden age of angulas and the subsequent dwindling of catches. It is the home town of Angulas Aguinaga, S.A.: in 1977, this company sold nearly 1,000 tons of angulas—ten years later, sales did not even pass the 100-ton mark. Significantly, Angulas Aguinaga was responsible for making the first moves towards tackling the angula scarcity problem. With catches reduced by 90%, Angulas Aguinaga looked into the possibility of replacing angulas with the young of some other fish species but found no suitable candidates. "We suddenly realized that no other marine species compared with

angulas for their organoleptic properties, which is to say their texture, color and flavor," explains José Luis Hurtado, deputy director of the Quality Control and R+D department. Prospects for the angula business were looking distinctly bleak, and the company's approach had, by definition, to be innovative. In the late 1980s, Angulas Aguinaga carried out research with a view to creating a new product that might go some way towards replacing the traditional angula. The research was conducted jointly by this Basque company, the Instituto del Frío of the CSIC (Spanish Council for Scientific Research) and several Japanese companies. The relevance of the Japanese connection was that the new product was to be based on *surimi*, minced fish-meat that is very widely, and acceptably, used in Japanese gastronomy. The first imitation angulas—developed by Spanish company Angulas Aguinaga using Japanese know-how—were launched in 1991. This marked the start of the La Gula del Norte brand, which has deposited the patent for the product





(the names la gula and gulas are registered, though in practice that is how all the angula substitutes on the market are generally—and incorrectly—referred to) and for the technology used in making it. The angula tradition was being superseded by an innovative imitation of it, and the company decided to put its ‘real’ angula business on the back burner to concentrate completely on this new product. The research invested in the project was rewarded 15 years later, in 2005, with a Spanish Ministry of Agriculture, Fisheries and Foods prize for the Best Food Company in the Innovation category. Isabel Lorea, who heads Angulas Aguinaga’s export department, admits how difficult things were in

the early days of selling La Gula del Norte: “Convincing customers about the quality of a substitute product like gulas is quite tricky, but the best approach is to inform them about how it is made and how nutritious it is. It’s just another way of eating fish—fish that is clean, boneless and virtually fat-free”.

Alaskan pollack: the raw material

Imitation angulas try to look as much as possible like the real thing, despite the obvious difference that their being a manufactured product entails. They are made of surimi, a fish paste obtained from fillets of Alaskan pollack (*Theragra*

chalcogramma), a cod-like species caught in the North Sea and off the coast of Alaska, with white flesh and very low fat content.

José Luis Hurtado reveals a key fact about the surimi-making process: “It takes up to 5 kg (11 lbs) of Alaskan pollack to obtain 1 kg (2.2 lbs) of surimi”. Once caught, the fish is stripped of head, entrails, bones and skin, then cleaned again to ensure that no blood or skin remains on the fish fillets. Only pollack flesh—real fish protein—is used.

The fillets are then minced, producing a fishy mass containing quite a lot of water, which is eliminated over the next phases of the process. The resultant paste is then seasoned with various sugars, phosphates and salt to protect the qualities of the fish during freezing. To turn it into imitation angulas, the surimi is thawed out and egg white, flavorings and vegetable oil are added to achieve the famous texture. This mixture is then heated until it takes on a good working consistency and it is then given its final shape. For La Gula del Norte, surimi is mixed in a large, metal container with a natural coloring agent—cuttlefish ink—to give the end product its characteristic black stripe along the back. Two surimi pastes, one whitish and the other dark, are put into the receptacle: the pastes are then extruded into two-colored strips which are then cut to a standard length and packed. This company’s gulas are marketed in two forms—frozen and chilled—though recent years have seen demand for the chilled option increase considerably.





Carried along by tapas

Imitation angulas have many uses in cooking apart from the a la bilbaína classic: in warm and cold salads; along with prawns in *revueltos* (scrambled egg dishes); added to lightweight omelets; mixed in with puréed

avocado or zucchini. They also make an excellent side feature or garnish for fish dishes such as *bacalao al pil pil* (cod cooked with a little garlic in olive oil, which combines with the fish's gelatin to create a smooth, emulsified sauce), or *merluza en salsa verde* (hake cooked in a flour-thickened parsley and garlic sauce). Gulas extend the

range of these dishes by contributing their special texture. Acceptance as a domestic ingredient is one thing; being welcomed into a restaurant kitchen is quite another. José Manuel Berasategui is commercial director of Nakulas, the second company to produce imitation angulas (and owned by



Viuda e Hijos de Jerónimo Yzaguirre, dealers in fresh angulas and live seafood in Aguinaga). Asked how gulas are regarded in a town like San Sebastian, with its excellent reputation for good food and proud culinary traditions, he declares: "Middle- to top-of-the-range restaurants are unlikely to accept this product as a potential ingredient in their creative cooking, perhaps because angula-eating is still a strong tradition in this town".

That said, though, tapas outings in places such as Bilbao, Santander, Gijón and Madrid reveal that cooks are certainly using imitation angulas in their *pinchos* and tapas. They have found readier acceptance in casual eating places and tapas bars than in the realms of haute cuisine. Is this because chefs are wary about using them? Martín Berasategui, whose restaurant in Lasarte (Guipúzcoa) has three Michelin stars, states his position: "So far, I'm afraid there's no

way that imitation angulas can be used in top-flight cooking. Fresh angulas still exist, and they are what should be served in a top-quality restaurant. Imitation angulas have their place elsewhere—in home cooking, for example."

For Carme Ruscalleda of Sant Pau restaurant (in Sant Pol del Mar, Barcelona—also a three Michelin star-holder) there is more to it than that: "It all depends on a chef's ideas and intentions. I think that imitation angulas could well become very popular with the general public. I don't mean that in a derogatory way at all: I know that you can do quite imaginative things with them as an ingredient. But haute cuisine aims, among other things, for excellence in natural products."

Though gulas may not be finding ready acceptance in smart restaurants, they do have some supporters within the sector, including Josu Mugerza, chef de cuisine at the Belaustegui Basierra restaurant in Elgoibar (Guipúzcoa), a village not far from traditional angula-fishing redoubts. Mugerza is quite clear on the matter:

"I for one am backing this product for top-level restaurant cooking. It's a successfully achieved fish-based product that the public finds very appealing. I started serving dishes incorporating imitation angulas some seven years ago, and my customers are quite used to them by now."

Josu Mugerza opened his own restaurant in his home town of Elgoibar after having worked in Japan, Mexico, Madrid and Valencia. For the last seven years he has taken part in New York's Iberian Festival, during which tastings of Spanish food are held: "I have presented recipes there that use imitation angulas, and they've gone down very well with New Yorkers. Mind you, they did ask what they were first!" Despite their not being a frequent ingredient in famous restaurant kitchens, Koldo Miranda, chef at the eponymous restaurant in Asturias, has created some exclusive recipes using imitation angulas especially for *Spain Gourmetour* (see page 80).

At present, tapas culture is turning out to be the best vehicle for spreading the word about gulas. Bars like Xukela, Iruña and Boulevard in Bilbao have a reputation for delicious canapés in which the oily richness of marinated salmon is contrasted with the texture of imitation angulas. Good examples in Madrid include La Taberna del Norte, where an enormous earthenware dish of *gambas al ajillo* (prawns cooked in olive oil and garlic) also incorporates imitation angulas and guindilla chili; meanwhile, in the traditional Las Letras neighborhood, the counter at Los Gatos is spread with assorted canapés, some of which feature gulas with *ali-oli* or with a lightweight mayonnaise.

Conquering markets

So a research project aimed at alleviating the shortage of fresh angulas has come up with what is essentially a new foodstuff. But the fact that it is a product of Spanish origin, little-known in other countries, complicates the issue. Originality and surprise go hand in hand, and the unfamiliar can meet with initial rejection. "Exporting imitation angulas is a very expensive business, and one in which even a tiny step forward can mean a lot. Tastings and presentations that we have staged at trade fairs like Anuga in Cologne, Seafood in Brussels, Sial in Paris and Alimentaria in Barcelona have shown us that after initial doubts on the part of consumers, their eventual response is positive—they like them!" declares Isabel Lorea of La Gula del Norte.

José Manuel Berasategui agrees with this assessment: "We need to invest in informing people about the product and then let it make its own way in the world, independently of angulas. They are two different products with different properties, and the imitation one has the advantage of being good value for money (the average price in Spain is 6 euros per 200 gr (7 oz) for the chilled version). And another thing: when it comes to promoting the product, we mustn't forget that the best accompaniment for imitation angulas is good quality olive oil, which is a standard-bearer for Spanish products all over the world." Catalan chef Carme Ruscalleda is convinced that this product has plenty of potential beyond the confines of Spain: "As I see it, we are talking about a commercial phenomenon not unlike that of *patas de cangrejo* (imitation breaded crab-

EXPANDING OPTIONS

For the most part, imitation *angulas* are sold frozen or chilled. La Gula del Norte has recently extended its range of chilled products with ready-made *gulas* dishes, packed in trays and hermetically sealed bags that just need to be microwaved or tipped out into a pan and heated. The selection includes gulas sautéed with chopped garlic and gulas cooked in olive oil with chopped garlic and prawns or mushrooms. Gulas are also available in other presentations: Conservas Ubago, in collaboration with Angulas Aguinaga, distribute the product in tins, an easily stored and transported option. Canning company Roma, based in Villanueva de Arosa (Pontevedra, Galicia), has also opted for this presentation, while some of the sector's smaller companies, such as El Angulero de Aguinaga, distribute their imitation angulas preserved in jars in olive oil with slivers of garlic via Aura Foods. This option makes it really easy to recreate the flavor and look of one of Spain's best-loved *tapas* in one's own kitchen.



Q U I T E A N O D Y S S E Y



As they tuck into a classic earthenware dish of sizzling *angulas*, few will spare a thought for the odyssey that the barely formed eelers they are about to consume have been through. Between birth in the distant depths of the tranquil Sargasso Sea and capture in the river where they had intended to mature into adults and spend most of their lives, *angulas* will have traveled some 4,000 km (2,485 miles). They develop as they go, determinedly keeping going—swept along rather than swimming—for about three years. Given their size, the magnitude of their journey is astonishing: by the time they reach the river estuaries of Europe, they will still only be about 7-8 cm (2.7 to 3.1 in) long. This means that they will have traveled a distance equivalent to 60 million times their own body length. Translated into human terms, this is the equivalent of a man traveling 108 million km (67 million miles), or the distance

between Earth and Venus when the two planets are at their farthest apart.

Angulas are ranked among the best river catches in Spain, the others being salmon and lamprey. Unlike these two, which are born in the river, live at sea, then return to their native river to spawn and die, *angulas*—eels—are born, spawn and die at sea (the Sargasso) and spend part of their lives in the river. Like 'wild' salmon and lamprey, they are becoming increasingly scarce; but unlike salmon, they are not farmed in sea or river installations. As we know, their numbers are decreasing each year yet demand is not just consistently high but has actually increased in the last few years, with demand from Japan influencing the market (the Japanese do not eat them as eelers but as fully grown eels). *Angulas* are becoming more and more of a luxury, particularly at Christmastime, when they are part of the traditional menu.

What is it about *angulas* that makes them such objects of desire? Certainly not their looks—they could hardly be called attractive. Their aroma then? Hardly: they really do smell of nothing. And flavor? I don't think so: they actually have very little flavor of their own, but taste of what they are cooked with. The traditional recipe combines them with garlic and guindilla chili, both rather aggressive elements in their own right—even more so in combination—and well able to override any hint of intrinsic *angula* flavor. So, apart from their high price, what makes *angulas* such a gastronomic treat? Well, it's their texture, and you have to be very careful to preserve it by getting the cooking time just right. Texture is the *angula's* claim to fame, just as aroma is the truffle's. A limited sort of charm, you might think, but for those who made *angulas* famous—the people of the Basque Country—an irresistible one. Yet this does not explain why they were ever cooked and eaten in the first place. Something must have happened to make these worm-like creatures (they really do look like worms, especially when served up at table) into an emblematic luxury dish for Spanish gastronomes. José María Busca Isusi (1916-1986), a leading authority on Basque food and its history, declares categorically that *angulas* were first eaten "out of hunger". Very possibly; many have wondered just how hungry you would have to be before becoming the first person to resort to goose-barnacles or sea urchins, and *angulas* certainly don't look much more appealing. Yet all these examples quickly rose in status from necessity to luxury. Later, the Basques, especially the business and banking fraternities, would introduce them into Madrid and Barcelona. Nowadays, few *angulas* remain in the rivers of the Basque Country, though they can still be caught in some parts of Galicia, Andalusia and Valencia. They also occur in rivers in other parts of Europe, though they are regarded there with rather less esteem than in Spain. A propos of 'other parts of Europe', it is a fascinating fact that eelers of both European and American parents are born in the Sargasso Sea. Yet no 'American' *angula* ever travels eastwards towards Europe, and no 'European' *angula* ever heads westwards towards the closest American shores. Why this should be so remains a mystery, as does the route the eels take; very few are ever caught at sea. They seem to have built into their genetic code a sat-nav system that guides them back to the very river from which their mothers came. (All the eels that swim upriver are females; the males remain in waters close to the river estuary, joining the females when they set off to keep their appointment with Eros and Thanatos—Sex and Death.)

An odyssey indeed, but for many, one whose cycle is never completed. Many *angulas* do not survive their third year, but end up being cooked and eaten. Given their relative size, the *angulas'* journey is even more impressive than Odysseus' own—they really deserve a more heroic send-off than having their corpses anointed with garlic and chili. Perhaps the high prices we (here in Spain, at least) are prepared to pay for them is some sort of tribute to such bravery.

Cristino Álvarez is a journalist and food-writer. His work appears in over a hundred publications in Spain and Latin America via Agencia EFE press agency. A regular contributor to newspapers and specialist magazines, he has also written several food and wine books. He is an elected member of the Spanish Academy of Gastronomy and won Spain's National Gastronomy Award in 1991.



claws), launched some years ago: we're all familiar with them these days, and they are widely used in gastronomic circles".

The companies that supply imitation angulas have successfully extended their traditional markets (north coast of Spain and Madrid) to embrace the country as a whole, but international markets have yet to be conquered. According to Isabel Lorea, exports of La Gula del Norte are growing by 10% a year and, so far, go to one predominant destination: southwestern France. "The fact that we are geographically close and share some gastronomic traditions means that the French are better-informed about this product and more familiar with it. However, we also make occasional deliveries in the course of the year to countries as diverse as Germany, Greece, Sweden, Luxembourg, Cuba and Puerto Rico, and these are repeated on a regular basis," she explains.

Angélica Intriago manages Despaña Brand Foods, a company that imports Spanish gourmet products with two shops in New York City, one of them in the Soho neighborhood. They have been the sole importers of fresh angulas to the metropolis for nearly twenty years, and they currently also sell imitation angulas both to restaurants and direct consumers: "We've noticed that buyers who were already familiar with angulas are becoming increasingly interested in the

imitation ones. The secret is to promote them as another product, something different from angulas, but still a high-quality foodstuff."

The main customers for imitation angulas are restaurants that specialize in Spanish cuisine and tapas, such as El Cid Tapas Bar, Alcalá Restaurant, and Pintxos, all three of which are in New York. Spanish companies determined to retain their traditional link with fishing despite depleted stocks have found an innovative way of doing so. Different times may require different approaches, but the aim remains the same: to provide great ingredients for creative cooks. Today Spain, tomorrow the world!

Rodrigo Garcia has worked on the editorial staff of the Madrid daily paper El Mundo, La Verdad, and Heraldo de Soria. He is an intern journalist at Spain Gourmetour.

Recipes page 80, Exporters page 112, Photo Credits page 124

W E B S I T E S

www.angulas-aguinaga.com

The web site of the company that pioneered imitation *angulas*—La Gula del Norte—provides information about the history of the company, has a section about new products (*surimi* derivatives and chilled fish), and a section with a good range of recipes using imitation angulas. (English, Spanish)

www.ubago.com

This Spanish company specializes in canned and smoked fish. Its web site provides company information, a news section, recipes and a full catalogue of its products. (English, Spanish)

www.aurafoods.com

This food product distribution company has offices in Barcelona and New York. The web site features its catalogue of fish, seafood, pulses, oils, vegetables, vinegars and fruits. (Chinese, English, Japanese, Korean, Portuguese, Spanish)

www.despanabrandfoods.com

This is the web site for the two Despaña Brand Foods shops in New York, both of which sell gourmet products imported directly from Spain: charcuterie, extra virgin olive oil, *piquillo* peppers, saffron, cheeses... and imitation angulas. (English)



HOME on the RANGE

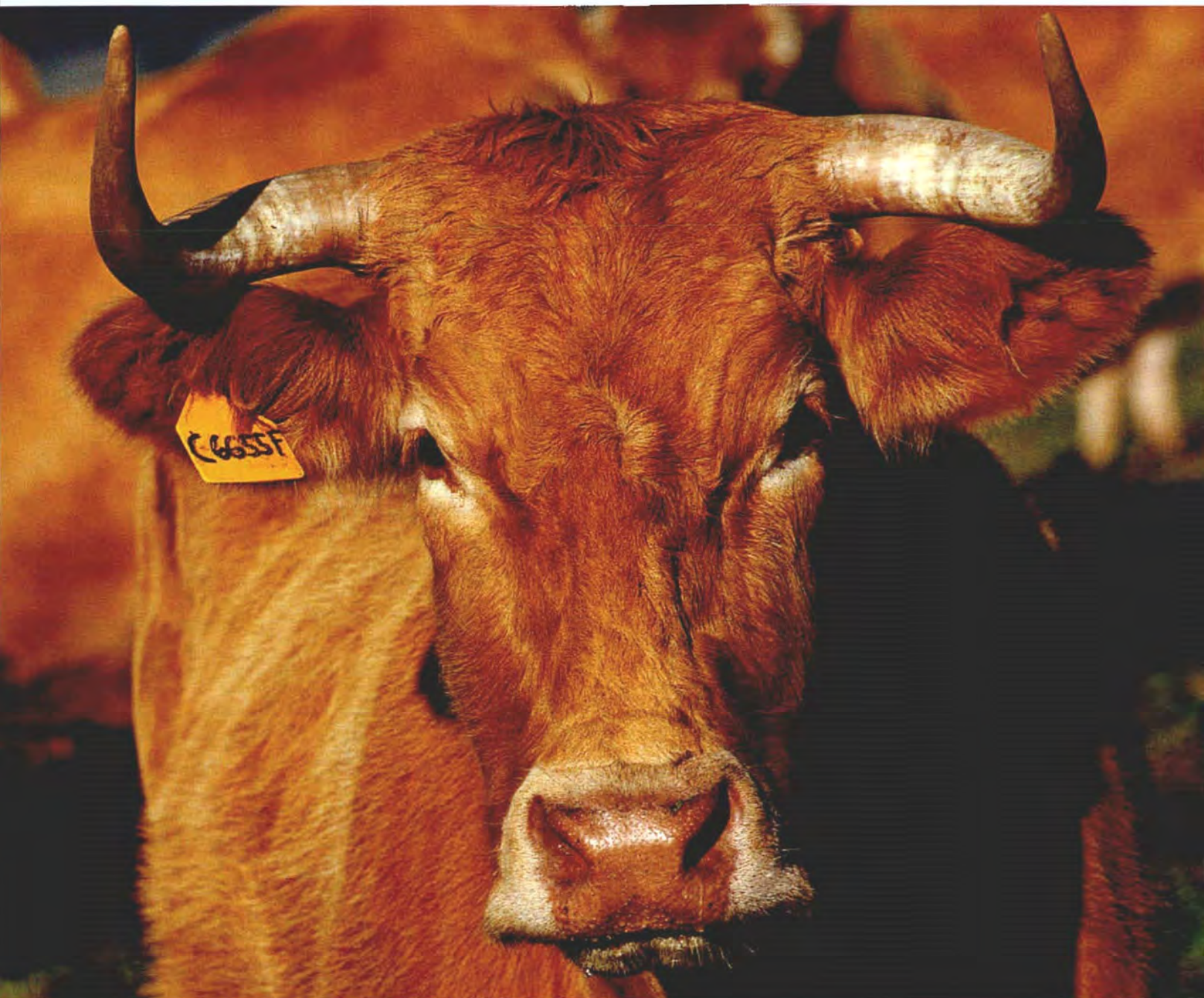


Certified beef production

Though renowned for its variety, the flagship of Spanish gastronomy today is quality. Our quest for quality in fresh meat took us to some of the nine traditional cattle-farming regions of Spain that now proudly bear the European Union quality seal. The Protected Geographical Indications (PGI) are based on traditional, environment-friendly farming practices but keep up with technical advances, enabling producers to guarantee differentiated, trustworthy products.

TEXT
MARÍA BENITO CASADO

TRANSLATION
JENNY McDONALD



Night was drawing in as we reached Fontao in the province of Lugo (Galicia) and the home of José Vázquez, a Galician cattle-farmer within the Protected Geographical Indication for Galician Veal. We were greeted by a charming scene. In a corner of the barn on this typical, family-run farm surrounded by fields was a calf little more than one month old. Manuel Iglesias, one of the inspectors from the Galician Veal Regulating Council, had come along to check its identity and register it. His visit was subsequent to a previous one by a veterinarian from the Galician Government who had fitted an ear tag and issued the Cattle Identification Document. Our inspector checked that the calf met the PGI requirements and inserted its details in the database fitted inside his vehicle, printed out the certificate and passed it to the farmer to be signed. From then on, the calf would be protected by the Regulating Council's control program. This was the start of the strict procedure that aims to guarantee that what the end-consumer purchases is a top-quality product.

This process is repeated in all the areas of Spain that are covered by a Protected Geographical Indication or

PGI, one of the methods of recognition created by the European Union in 1992 to protect and promote agricultural and food products (see box). Francisco Javier Mate, Deputy Director of the Quality and Promotion Department in the Spanish Ministry of Agriculture, Fisheries and Food, considers that PGIs have a dual aim. "Firstly, the idea is to offer commercial recognition of differences. That's why the linkage with the geographical environment is so important in all the European Union regulations. And, secondly, the aim is to encourage diversity because if there's one thing that's plentiful in Europe—and especially Spain—it's food products. We have a long tradition of agrifood production." On the benefits afforded by these quality seals, Mate says, "They're guarantees that come from the place of origin, so consumers know that what they're buying is what the label says".

Plenty to choose from

A tour round the nine Protected Geographic Indications for beef that currently have EU recognition turns

into a wonderful exploration of the varied landscapes to be found in Spain. This diversity is the reason for Spain's gastronomic wealth, based on the native products of each region and traditions that have been passed down over the centuries.

The nine PGIs for Spanish beef are located along the Cantabrian coast and in the western part of the central plateau. Their names are Ávila Beef, Cantabria Beef, Sierra de Guadarrama Beef, Salamanca Morucha Beef, Basque Country Beef / Euskal Okela, Asturian Veal, Extremadura Veal, Navarra Veal / Nafarroaka Aratxea and Galician Veal (see map). Proceedings are also underway for recognition of a cross-border Protected Geographical Indication, already published in the EU Ministerial Order, for veal from the Catalan Pyrenees. Spain and France reached an agreement in 2004 to request PGI protection for the Pyrenean veal, to be named in both Catalan and French. The Regulating Council told us that this is a unique case in Europe so it is difficult to know how things will turn out but, at least, the land area receiving protection is to be expanded, covering more production and a larger area of influence.



What makes one PGI different from another are the breeds and their pastures, which give the end product its special characteristics. From left to right, Retinta and Avilena breeds.

Northern meadows

Galician veal accounts for just over half of total PGI meat production in Spain. Beef has been produced in Galicia practically for ever. It is a traditional product, one that forms part of the region's history. This northwest corner of Spain has a rugged coastline, indented by the large inlets known here as *rias*, separated by undulating mountains that inland are coated in green. The landscape is dotted here and there with houses and small farms. The cattle farms raise the native breeds called Rubia Gallega and Morenas del Noroeste, and the farmers covered by the PGI maintain the old grazing methods. The cows spend most of their time in the pastures, with occasional supplements of corn or the feedstuffs authorized by the Regulating Council which, here and elsewhere, prohibits substances that might alter the animals' normal rate of development. All PGIs use either extensive or semi-extensive methods, focusing on the natural food that grows locally.

If we move on to the other communities in the north of Spain that have PGIs, the setting is not unlike that of Galicia. The climate in Asturias and Cantabria is fairly similar and so, too, are their landscapes. As in Galicia, the coast is characterized by cliffs and wonderful beaches, with short, fast-flowing rivers. The farms producing Asturian veal raise two native breeds—Asturiana de los Valles and Asturiana de la Montaña—that are morphologically similar, but can be distinguished by their horns. The breeds recognized by the Cantabria Beef PGI are Tudanca, Monchina, Asturiana, Brown Alpine and Limousin.

In spite of the similarities of the various communities in the north of Spain, each of them has its own culture and its own distinct appearance. The Community of Navarre, according to the regional government's web site, offers a mosaic of landscapes which are home to innumerable flora and fauna. This high biodiversity is largely due to the Community's location, at the confluence of three bio-geographical

regions—Alpine, Atlantic and Mediterranean. A full 64% of the region is forested and there are several rivers. The Navarra Veal PGI protects beef from the Pyrenean, Blonde, Brown Alpine and Charolais breeds and their crossbreeds.

Euskal Okela is the Basque name given to certified beef in the Basque Country. It comes from cattle born and bred on the *caseríos*, the typical farms of the Basque Country and Navarre. The coast in this region is rugged and the interior is divided by the Basque Mountains, to the south of which is the plain of Vitoria. The northern part contains many valleys crossed by short but fast-running rivers, and this is the home of the three breeds authorized by the Basque Country Beef Regulating Council—Pyrenean, Brown Alpine and Blonde.

Organic production

The production methods used by these PGIs are very similar to organic methods. "Many of the Regulating Councils are beginning to work towards organic production within their PGIs," says Óscar Mozún,



SPANISH PROTECTED GEOGRAPHICAL INDICATIONS

	Date of publication in the OJEC (Official Journal of the European Communities)	Breeds	Registered farms in 2004	Tons animals sold	Slaughtered
Ávila Beef	June 1996	Avileña - Negra Ibérica	291	682 tons	Not available
Cantabria Beef	August 2004	Tudanca, Monchina, Asturiana, Brown Alpine, Limousin	Not available	Not available	Not available
Sierra de Guadarrama Beef	August 2004	Avileña - Negra Ibérica, Limousin, Charolais	253	1,714 tons	5,741
Salamanca Morucha Beef	June 1996	Morucha	145	295 tons	1,054
Basque Country Beef	August 2004	Pyrenean, Brown Alpine, Blonde	Not available	Not available	Not available
Asturian Veal	August 2004	Asturiana de los Valles, Asturiana de la Montaña	4,550	3,721 tons	14,895
Extremadura Veal	August 2004	Retinta, Avileña - Negra Ibérica, Morucha, Blanca Cacereña, Berrendas	300	726 tons	2,558
Navarra Veal	August 2004	Pyrenean, Blonde d'Aquitaine, Brown Alpine and Charolais	Not available	Not available	Not available
Galician Veal	December 1996	Rubia Gallega, Morenas del Noroeste and first-generation crossbreeds of registered males of these breeds with Frisian and Brown Alpine females	6,618	14,540 tons	67,143
Catalonian Pyrenees Veal	In process of recognition	Bruna de los Pirineos, Charolais, Limousin	Not available	Not available	Not available



Managing Director of INVAC (the Association of Quality Native Beef Producers and Dealers). One of the advantages of extensive farming, according to Francisco Javier Mate, is that it “helps to stop people moving away from the countryside and encourages the use of natural resources”. Vicente José de Diego, Manager of the Asturian Veal PGI, calls on consumer responsibility in connection with the ecological advantages of PGI-certified meat. “This sort of method helps preserve rural environments and landscapes, so not only are consumers buying top-quality products but they know they are doing something to help the environment.” He told us they were trying to introduce a common labeling system together with the COPAE (the Asturian Council for Organic Agricultural Production) for cattle that comply with both

regulations because “organic production is the next step for those already in a PGI”. Eloy Vaquero Hernández from the Salamanca Morucha PGI insists, “There’s very little difference between what we are doing and organic farming”, and forecasts increased market demand for such natural products. And Manuel Lainz, Head of the Technical Support Unit of ODECA (Office for Food Quality in the Autonomous Community of Cantabria), considers that “environment-friendly farming is based on traditional methods and the experience of many generations”.

A different, quality product

So what makes one PGI different from another are the breeds and their pastures, which give the end

product its special characteristics. While the color of Galician veal ranges from light pink to a soft red, the Salamanca Morucha beef varies from bright pink to cherry red. And Extremadura veal is bright red, with white fat, a firm, slightly damp consistency and a fine texture. The Sierra de Guadarrama meat is a light red to bright pink, with marbling and also a slightly wet look. According to the Regulating Councils, PGI beef contains less saturated fat than other beef because of the regulations for feeding calves. It also contains more of the essential Omega 3 fatty acids that have an important role to play in the formation of the membrane that coats all human cells. PGI meat “offers consumers product quality, reliable producers and the backing of the Regulating Council”, says Miguel Merillo, Technical

EUROPEAN COUNCIL REGULATION (EEC) 2081/92



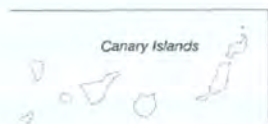
The Regulation establishes rules for PDOs and PGIs for agricultural products and foodstuffs. These constitute a method for distinguishing superior quality as a result of inherent and differentiating product characteristics. According to European regulations, both a PDO and a PGI are the name of a region, a specific place or, in exceptional cases, a country that serves to designate an agricultural or food product (not wine or spirits) originating in that region, place or country.

In a PGI, the linkage with the geographical environment is present in at least one of the stages of production, processing or preparation. The product must have a specific quality, reputation or other characteristic related to the area.

Registered designations cannot be used commercially for products not covered by the register, and afford protection against usurpation, imitation or any type of false indication regarding origin, type or special characteristics of products or any other practice that might mislead consumers as to the real origin of the product.



- PGI Ternera Gallega
- PGI Ternera Asturiana
- PGI Carne de Cantabria
- PGI Carne de Vacuno del País Vasco/Euskal Okela
- PGI Ternera de Navarra/Nafarroaka Aratxea
- PGI Ternera de los Pirineos Catalanes
- PGI Carne de Morucha de Salamanca
- PGI Carne de la Sierra de Guadarrama
- PGI Ternera de Extremadura
- PGI Carne de Ávila

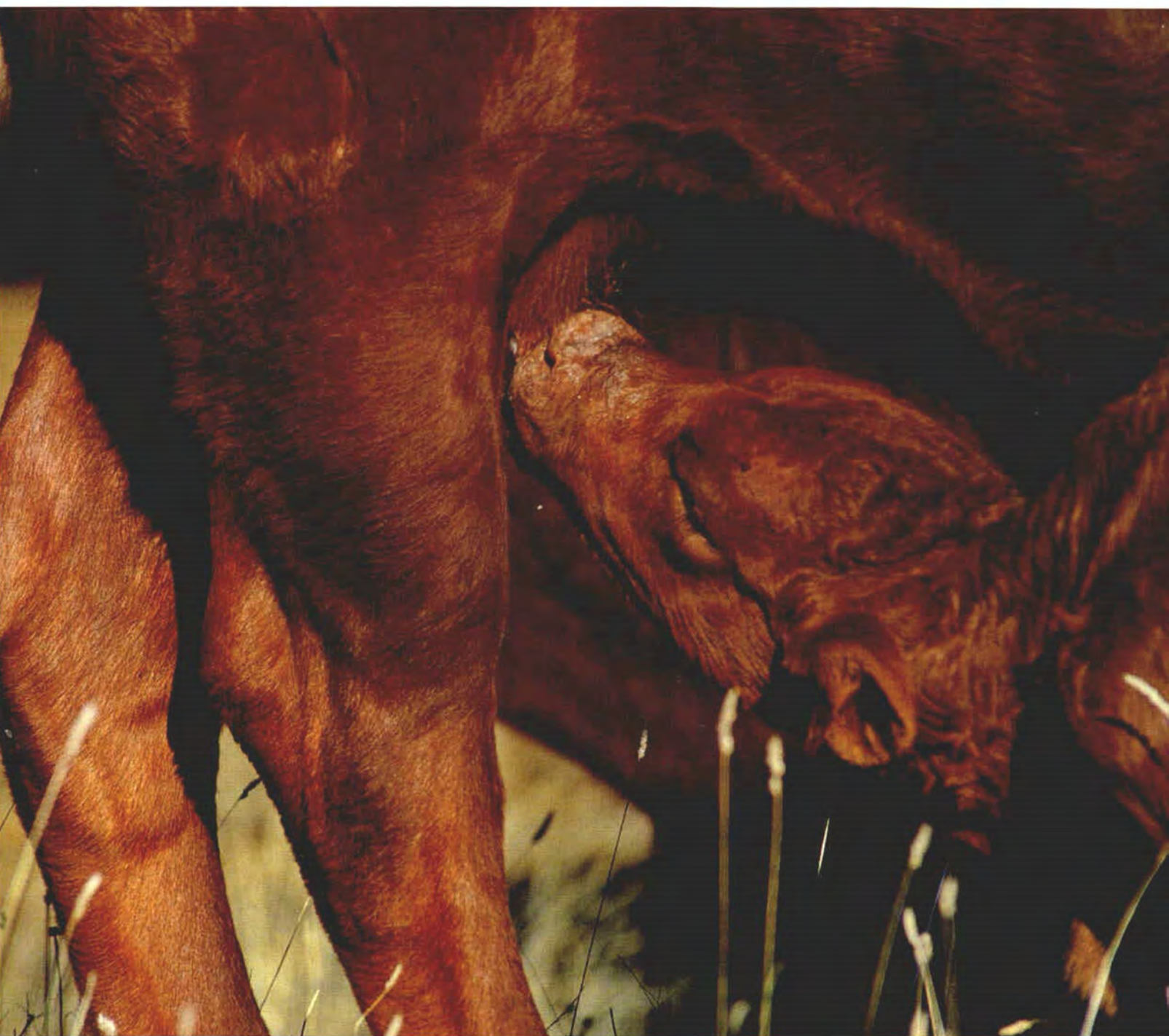


Manager of the Extremadura Veal Regulating Council, who stresses the importance of this type of certified product. "The sector had a tough time during the last food crisis and such scares are likely to become increasingly frequent. Everything that helps to promote product control and good production practices is much appreciated by consumers." This is a truth that meat producers and butchers learnt only too well six years ago during the crisis of the 'mad cows', or BSE—Bovine Spongiform Encephalopathy. Those covered by a PGI were the first to recover because consumers turned to products with a recognized origin and guaranteed, healthy, natural feeding methods. Quality requires that a product should meet consumer expectations at several levels—food safety, organoleptic attributes, nutritional value, etc. And for beef, quality is achieved by means of specific husbandry, transport, slaughtering and handling techniques. As stated by Lorenzo Vilas, Secretary of the Regulating Council for the Sierra de Guadarrama Beef PGI, "When they buy this sort of meat, consumers know what they're getting". And, along the same lines, Francisco Javier Mate says, "When a product is covered by a PGI or a PDO, consumers can be sure what it is they're buying. The certificates guarantee that the product is what it says on the label."

The dehesa pastures

Continuing on our travels, we leave the northern valleys and move to the western areas of the Castilian plateau, where the predominating landscape is what is called the *dehesa*. This is a type of man-made farmland, the result of transforming the original woodlands for the purpose of mixed agriculture, with both cattle-farming and forestry. The main trees are holm oaks and cork oaks. This is also the home of the Ibérico pig, the ones that eat the acorns from these two trees and end up as that wonderful Ibérico ham, famous for its nutritional and organoleptic qualities. The Morucha beef area of influence is the province of Salamanca. The Morucha is a native Spanish breed that is farmed extensively for beef and descends from the *bos taurus ibericus*. It has become perfectly accustomed to the oak woods that spread over this area of harsh continental climate, with great differences in temperature from one season to the next. Hot summers and cold winters are also typical of Extremadura, Madrid and Ávila. Extremadura is characterized by a semi-arid Mediterranean climate with irregular, light rainfall. The community covers an area of 1,800,000 hectares (4,447,800 acres), most of it pastureland. The breeds





authorized by the Extremadura Veal Regulating Council are Blanca Cacerena, Retinta, Avileña-Negra Ibérica, Morucha and Berrendas. Blanca Cacerena is one of the most emblematic breeds of Extremadura, used for draft purposes in the Middle Ages. Retinta is a typical breed of the southwest of the Iberian peninsula, noted for its robustness and longevity. In the case of the Sierra de Guadarrama beef, in the Community of Madrid, the production area extends across the Lozoya valley and Somosierra districts, starting at Guadarrama. Its environment includes mountain slopes, pine forests and pasturelands for the Avileña-Negra Ibérica, Limousin and Charolais breeds and their crossbreeds reared here. The Ávila beef PGI is the only PGI straddling several Autonomous Communities. The production area includes districts in the Autonomous Communities of Castile-Leon, Madrid, Castile-La Mancha, Extremadura and La Rioja. The Avileña-Negra Ibérica breed is a very long-living, native breed originating in the mountainous areas of Central Spain and much appreciated because it can withstand very difficult conditions and gives good yields.

Research and improvement

During our travels we discovered that respect for the environment and traditional husbandry are not the only characteristics of the Protected Geographical Indications for Spanish beef. In their determination to offer quality products, they are also carrying out research and scientific and technological innovation. The Regulating Councils and associations are working together with universities and research institutes to

improve aspects relating to PGI beef production, such as the improvement of breeds or of meat yield. The Salamanca Morucha Regulating Council is collaborating, by taking samples, in a study being carried out by the Technical Agriculture School into the color, pH and differences between purebred Moruchos and 50% crossbreeds with Charolais and Limousin. This is just an example of the type of work receiving PGI support and promotion.

Last November, INVAC organized INNOVACARNE 2005, the 1st National Forum for Research and Innovation in the fresh meat sector, with a view to "detecting shortcomings and establishing new lines of work in the field of R+D in meat".

The identification of plant or animal species for food by observation of their morphological and organoleptic characteristics is not always reliable. Some Protected Geographical Indications, such as Galician Veal, Asturian Veal or Navarra Veal, have set up DNA control programs to guarantee 100% traceability in the meat sector, that is, from farm to table. Traceability is a system that allows producers, processors and health authorities to trace the history, use and location of foods by means of registered codes so that information can be found quickly for the whole of the food chain.

In some cases, this type of program has arisen in collaboration with universities. This is the case for Asturian Veal, which previously was carrying out random sampling and now, in collaboration with the Genetics Department of the Medicine Faculty at Oviedo, has adopted a traceability system that systematically uses DNA imprints in slaughterhouses. Other PGIs are

studying this method of applying DNA markers so that the resulting traceability can offer consumers full guarantees.

Prospects

In general, the future looks promising. The optimism shown by the various Regulating Councils stems from the fact that most of the PGIs are fairly new so there is plenty of room for growth. Also, brands are now appearing on the market where previously there were just products. Jesús González Vázquez, President of the Galician Veal Regulating Council, stresses that PGI meat successfully weathered the BSE crisis mentioned above. He states, "The sector showed its capacity for recovery, and this is symptomatic of its strength and consolidation. PGI and organic meats are receiving increasing recognition, and demand is growing. We consider that all PGIs that are able to offer guarantees and meet consumer requirements, respecting quality and traditional production methods, have a very promising future."

This is confirmed by Óscar Mozún, "Everything indicates that the Spanish national meat market should start opening up to exports, and the PGIs, once they have the necessary distribution channels, are sure to start exporting through delicatessen chains or specialist, high-quality consumer stores". He adds, "The cattle-farmers' associations see the PGIs as an option for selling quality meat products linked to both a geographical area and specific Spanish native breeds".

María Benito has worked in local media and is currently an intern journalist with Spain Gourmetour.

Recipes page 80, Exporters page 112, Photo Credits page 124

W E B S I T E S



www.asoprovac.com

The Asociación Española de Productores de Vacuno de Carne is the most representative professional organization within the Spanish beef production sector.

www.invac.org

Interprofesional de la Carne de Vacuno Autóctono de Calidad. An organization comprising associations of both producers and dealers in beef from native breeds recognized by the Spanish Ministry of Agriculture, Fisheries and Food.

www.carnedeavila.org

Link to the web sites of the Regulating Council for the Ávila Veal PGI and of the Spanish Association for the Avileña-Negra Ibérica breed.

www.odeca.com

Oficina de Calidad Alimentaria. An official body for food quality that holds the powers for the Autonomous Community of Cantabria regarding Designations of Origin, Protected Geographical Indications and organically-farmed products.

www.carneguadarrama.com

Regulating Council for the Sierra de Guadarrama Beef PGI.

www.terneradeextremadura.org

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Regulating Council for the Navarra Veal PGI.

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www.terneraasturiana.org

Regulating Council for the Asturian Veal PGI.

www.euskolabel.net/index.htons

Web site for the Kalitatea Foundation, which aims to promote and develop quality agrifood products, including Basque Country beef.

http://europa.eu.int/eur-lex/

Council Regulation (EEC) no. 2081/92 dated 14 July 1992 on the protection of geographical indications and designations of origin for agrifood products and foodstuffs.

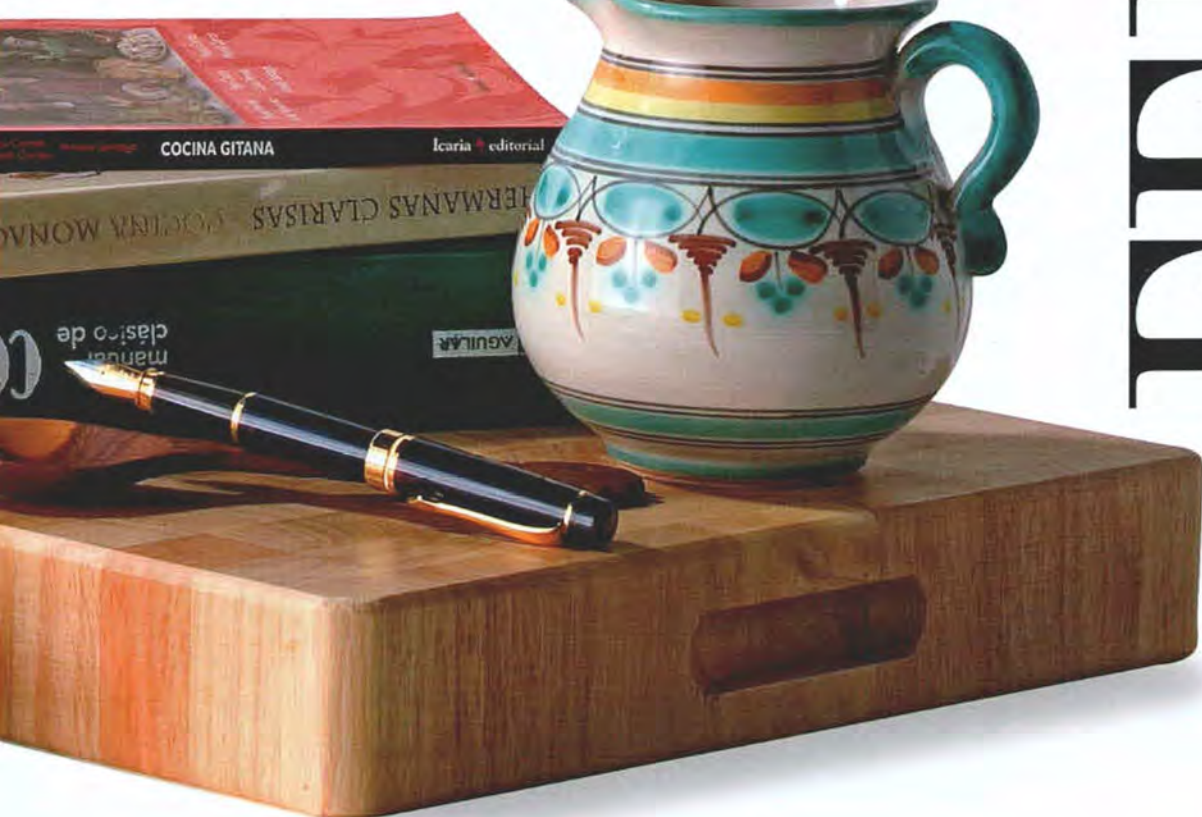


Collective Cookbooks



“Our association always celebrates the 8th of March with a dinner,” explains Teresa Lombarte from Calaceite, a farming town on the empty steppes of northern Aragon. Is that, I ask tentatively, a local saint’s day? “No, dear!” she replies firmly. “It’s the day women won the vote.” Teresa, aged 68, is president of Calaceite’s women’s association, whose two dozen members have authored a book of traditional local recipes. Like others of its kind, all written collectively by Spanish women in the last twenty-five years, it opens up new hidden perspectives on home cooking. Written by working women and grandmothers, by nuns and Gypsies, by women from the north and the south, these books tap into the oral food cultures that underlie Spanish cuisine. For centuries their recipes have been shared locally, by word of mouth, but now, gathered together in books, they can be contrasted to give us a view, from the ground up, of Spanish cooking as a composite culture, the work of many anonymous hands.

Text
Vicky Hayward



First person

TECHNICAL

plural

Calaceite's recipe book is titled, in local dialect, 'A la taula... al primer crit': 'To The Table ... At the First Shout'.

"You see," says Teresa, mild-voiced but serious, "we think women's work should be treated with respect".

The Calaceite recipe book has grown slowly from a pamphlet, first published in 1986. As the years went by, the association's members, aged 27 to 75, rounded out the first slim volume by logging recipes from outlying hamlets, villages and farms in a systematic way. Teresa describes these recipes and dishes as "our things—our grandmothers', our mothers' and our families'."

Among Teresa's favorites are a bean stew cooked with salted sardines, a dish of sugared borage fritters, and something called *glocha*, one of her own contributions. She describes it enthusiastically. "Well, you need olives, a tomato or two, a head of garlic and a salted sardine, all roasted over a wood fire, mixed up together and stuffed into a round loaf with the breadcrumbs scooped out. It's a dish we used to make in the vineyards, at the end of the day, but I make it at home too."

Teresa's recipe is one of hundreds, perhaps thousands, of popular Spanish recipes that have made their way into print for the first time the last 25 years.



The first generation

"In Spain women only began to value their domestic work very recently," comments food historian Professor María del Carmen Simón Palmer (see box).

She runs through Spain's pioneering women cookbook writers of the early 20th century: notably, Galician health campaigner Matilde García del Real, novelist Countess Emilia Pardo Bazán, and, later, Andalusian writer Carmen de Burgos. All were declared feminists. Their books were not always received with enthusiasm by male colleagues. Dionisio Pérez, the Andalusian journalist, for example, wrote off Pardo Bazán as a "mediocre cook".

Much more successful was María Mestayer de Echagüe, a Bilbao-born and largely French-educated lawyer's wife, who hid behind an aristocratic pseudonym, the 'Marquesa de Parabere', to give social pedigree to her formulas for haute cuisine. First published in the 1930s, her books were later condensed into one volume that is still in print today. Less well known, perhaps, but just as significant, was another Basque book of the same period. Jointly authored by Ursula, Sira and Vicenta de Azcaray y Eguileor, three sisters who cooked at El Amparo, one of Bilbao's most celebrated family restaurants,

this book, published in 1930, was, effectively, the first collective cookbook by women writers. Its interest lies in the fact that it combined French haute cuisine with Basque home cooking—dishes of peas, tripe, conger eel, cabbage and kidney beans, for example—and put them both on the same level. The style made its mark: "half Vizcaya province cooked as taught by El Amparo", wrote Rafael García Santos, the Basque restaurant critic, in his foreword to a modern facsimile edition.

Then, just as female food writers seemed to be taking off, things went quiet again.

"The tone of recipe books changed in Franco's time," explains Professor Simón Palmer. "A lot were aimed at grooming the perfect middle-class lady. If they covered popular Spanish cooking, the sources and roots were rarely identified."

Indeed, two of the era's most popular cookbooks, entitled *Manual de Cocina* (Cookery Manual) and *Cocina regional* (Regional Cookery), published by the régime's women's organization (Sección femenina), named neither their editor nor the cooks who gave hundreds of recipes for soups, stews, compotes and so on. Once again, the creators of Spanish popular cuisine dipped out of sight.

The grandmothers: cooking from memory

Ironically, it was a male chef who was to bring them back into print in the early 1980s.

"José Castillo understood the importance of women's home cooking," explains Juan José Lapitz, eminent Basque food critic and writer, "and, as a chef, he was in a position to draw attention to it". Castillo, ex-chef of the Madrid Ritz, was a grand-old-man of Basque cuisine at the time he wrote *Recetas de cocina de abuelas vascas* (Basque Grandmothers' Recipes). He was also a friend of eminent anthropologist José Miguel de Barandiarán, who encouraged him to write the book. And so he drove around the Basque Country for three years in a Citroën car, wearing a sweater that made him look like a priest, to talk to 500 women, mostly aged over 80—and some over a hundred.

"Castillo realized that most women of that age didn't know how to read," says Lapitz, who helped to edit, illustrate and publish Castillo's book, "and so they must have learned to cook orally from their mothers and grandmothers. It was a way of tapping into a much longer tradition. Somehow, he realized the value of a

repertoire that was taken for granted, and he saw that it could disappear." Castillo split his grandmothers—and their recipes—into two books, organizing them geographically, identifying each by name, age, and, sometimes, a little black-and-white photo or a brief pen-portrait. One of these ran, "Grandmother Ignacia says that as she had fourteen children, all with a good appetite, they would kill a young goat at Christmas and stew it in the following way..." The books were a huge success, and quickly ran through several editions. Why? "Women's cooking lies at the heart of Basque cooking and people

respect it," says Lapitz. "It is easy to forget that male chefs took over in many Basque restaurant kitchens only when the new cuisine was created in the 1970s."

Respect for the grandmothers' cooking—and their carefully honed dishes such as squid in its ink, braised meats and offal and vegetables, sweet baked apples and milky puddings, designed to be cooked over a wood or coal stove—has continued to grow. This year, for example, María Irigoyen Jorajuria, aged 87, who has cooked since 1947 at a family restaurant, Zumeta, in Tolosa, was honored by the

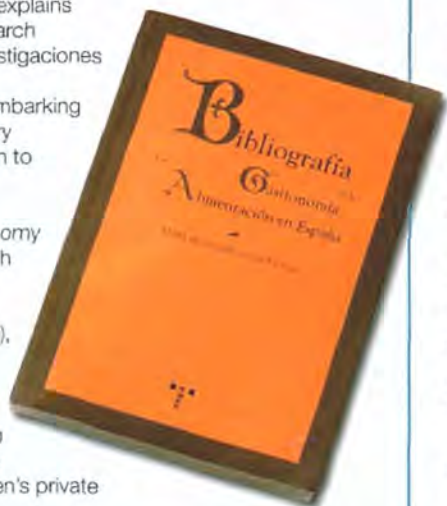
Confederation of Basque Gastronomy Brotherhoods. María defines her generation's approach. "We cooked to make the most of very simple ingredients. It was invention born of necessity, with everything measured by eye. I learned to cook working in a private house, then tried to improve my recipes as I went along." What, then, is so valuable about these books today? Certainly, they sit on the bookshelves of most Basque chefs. "What is fascinating about the recipes is that you see how these women dominated just four or five dishes, but with an extraordinary precision and subtlety," comments Andoni Luis Aduriz, chef-proprietor of Mugaritz, in Renteria, just outside San Sebastian, which picked up its second Michelin star last year. "But the most important thing for me is that these books give me the context of my own culinary identity. I cannot cook without that. It is vital for creating new dishes."

WOMEN WRITERS: THE ACADEMIC

"I kept noticing how many women's novels showed an interest in food and the domestic environment," explains Professor María del Carmen Simón Palmer, research professor at the CSIC (Consejo Superior de Investigaciones Científicas).

At that time, Professor Simón Palmer was just embarking on her academic career, researching 19th-century women's fiction. So, in her spare time, she began to research food literature too. The result was her magnificent *Bibliografía de la gastronomía y la alimentación en España* (Bibliography of Gastronomy and Food in Spain), a groundbreaking work which she has been revising constantly since it was published in 2003. Since then, she has also published *La Cocina de Palacio* (Palace Cooking), a history of Madrid court cookery and its influence during nearly four centuries, based on her study of unpublished primary sources. One of its many revelations was that some 60 women had cooked in the royal palace kitchens over the centuries, most of them clandestinely in the queen's private apartments.

"It is only now that women are beginning to publish their work and value their cooking as much as men's," she says. "There have been a few false starts, but now I think it is unstoppable."



Mapping Andalusia's kitchens

As regional culture flowered around Spain, collective cookbooks blossomed too. Some, like the Calaceite women's association book and a trilogy of volumes on the Cantabrian valleys, published in the 1980s, were strictly local. Others mapped larger areas.

"For nearly thirty years I'd been eating lunch off the beaten track as I traveled around for work," explains Remedios Rey, the archivist for Andalusia's

westernmost province, Huelva. "I began to ask myself, shouldn't we recognize these dishes as part of our local culture? Shouldn't we preserve them as we do popular architecture?" She and her colleagues came up with the idea of a competition, accompanied by a book. "To encourage people to enter we promised to publish every recipe." The result was *La cocina de Huelva* (The Cooking of Huelva), a fat volume of 850 recipes, printed in pink ink on yellow paper, which today, fifteen years after publication, remains the standard work on the province's little-known cuisine.

"The competition revealed the reality on the ground," she says. "The recipes used every kind of local product, not just luxuries like Iberian ham, prawns and sole. Every single part of the local coastal fish is used—for example, monkfish skin for its gelatin—and so are all the wild mushrooms in the *sierra*." The book also combines old flavors, such as acorns, with modern crops like strawberries and asparagus. The book was a revelation in more ways than one. Firstly, it revealed the richness of southern cooking, still often undervalued. Secondly, it sold like hot cakes—to date it has sold over 20,000 copies right around Spain. The result has been a spate of other books mapping southern cooking. Seville's provincial archive was the first to follow suit. "Recipe collections from Seville did exist," says Mercedes Reguera Ramirez, co-editor of *Recetas de cocina sevillana* (Recipes from Sevillian Cooking), published in 1993. "But the emphasis was on

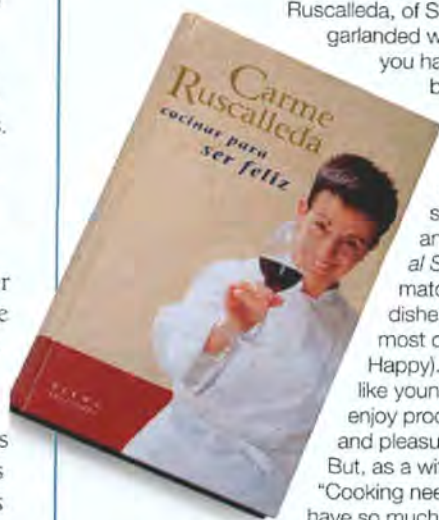
tapas, bull's meat, and so on. Our book is a different understanding of what cooking is about. You see the variation from one zone to the next, depending on what is grown in the kitchen gardens."

The Granada archive also set to work. "We noticed that TV cookery programs were eroding local recipes," says Carlos Gollonet, co-editor of *Recetas de cocina granadina* (Recipes from Granadan Cooking), published in 1999. "The book was a discovery for all of us—both the diversity and what was shared, for example *majillo*, a mix of pounded garlic, oil and almonds."

The creative thread

Finally, these southern books provoked an unexpected retake on home cooks' creative flair. That women home cooks would contribute over three-quarters of the recipes in each book might have been predicted. But few people, including the women themselves, guessed that they would walk off with most, or all, of the prizes for both traditional and creative dishes. "Can you imagine how I felt?" comments María Avellaneda Fernández, aged 38, who won first prize in Granada's cookery

WOMEN WRITERS: THE CHEF



"My personal vision of a chef's cookbook," comments Carme Ruscaldeda, of Sant Pau restaurant, near Barcelona, recently garlanded with its third Michelin star, "is that as a professional you have the chance to discover new things all the time. A book is a good way to translate that to a domestic level." Ruscaldeda began writing up dishes before she became a chef, when she worked in a local charcuterie and gave out seasonal recipe sheets to clients. Since 1998, Sant Pau's tenth anniversary, she has published six books with different formats and themes—the very first of which, *10 anys de cuina al Sant Pau* (10 Years of Cooking at Sant Pau), matched ten of her own recipes with ten traditional dishes from her culinary home town. But perhaps her most classic book is *Cuinar per ser feliç* (Cooking to be Happy). All reflect the seasonality of her cooking. "I would like young generations to keep eating seasonal food, to enjoy products when they are at their best, for their health and pleasure, and to take on creative dishes," she explains. But, as a wife and mother, she is also aware of practicality. "Cooking needs to be adapted to modern women's lives—we all have so much to do. Traditional and restaurant cooking can be revised to make use of modern domestic kitchen equipment and ovens. But the traditional repertoire is a good basis to creative cooking. It's like studying figurative before abstract art."



Behind closed doors: the nuns

A closed convent may seem an unlikely birthplace for a bestselling cookbook. But *Cocina monacal* (Convent Cooking), the Spanish cookery blockbuster of the 1990s, was dreamed up in San Antonio de Padua, a Poor Clare convent in Durango, a town just to the east of Bilbao, in the north of Spain. Today the convent's walled kitchen-garden, once outside the old town, is overlooked by modern buildings. For over a century, when the convent also ran a school, it produced enough vegetables, fruit, farmyard chickens, fresh milk and eggs to feed the students and the nuns. Today things have been simplified and the livestock has been cut down, but there are plenty of eggs, fruit and seasonal vegetables for the 29 nuns who remain. In chilly mid-February, leeks and cabbages are the order of the day. Sister Olatz, aged 69, and Sister Maria Ester, aged 73, show me the refectory, a simple room prepared for lunch. An orange and a water glass sit next to each place laid at the long, shiny wooden tables. Next door are the kitchens. The nuns, they explain, cook in small teams. Those who don't like it, or are not any good at it, chop, slice and do dishes. Everyone takes part.

competition last year with her hot *gazpachuelo* soup. She added seaweed, prawns and fennel seed to the traditional recipe for *gazpachuelo*, a simple hot broth thickened by an olive-oil mayonnaise.

"Did the women's success surprise me?" asks Remedios Rey, co-editor of the Huelva book. "Yes and no. We have been slow to acknowledge women's creativity in Spain. But if you look at many of today's avant-garde dishes, they are built around older recipes."

María believes a similar process goes on in a slower way in the hands of women home cooks. "The tradition is so rich precisely because thousands of people make the same dish, but each one changes things slightly," comments María. "Maybe one of us adds mint, another one adds aniseed, or changes the temperature. A dish can be expressed in many ways. It is not just a recipe, it is a point of view." These Andalusian books, left in the women's own words, also zing with the humor and spirit of home cooking. From Granada comes *Garbanzos emboscados* (Ambushed Chickpeas, cooked with almonds

and *pimentón*, a type of paprika from Spain) and from Huelva *Engañamaridos* (Trickhusbands, or honeyed olive-oil cookies). Many measurements are improvised: there are fistfuls of beans, wine-glasses of milk or sugar, and the flour is sometimes measured as "what you can hold on your index and your forefinger". And sometimes the source of measurement ingeniously comes from the recipe itself: hence the age-old method of using half an eggshell to measure olive oil for cookies, for example, which gives a perfect balance of oil to the true volume of liquid egg.

"Home cooking has always been set apart in that way, I think," says Mercedes Reguera Ramírez. "The instructions may seem improvised, but they're carefully precise in their own way."

Andoni Luis Adúriz agrees. "My mother is 75 and learned to cook in a farmhouse," he says. "But I can ask her things that nobody in my kitchen would know, wherever they have trained—for example, how to know cardoon is cooked. It's a different kind of knowledge—a kind of humble wisdom."

Originally, *Convent Cooking* was planned as an internal exchange of recipes between Poor Clare convents. But Javier de Sagistezábal, the book's godfather, who sat on convent school committees, persuaded the nuns to publish professionally. "I thought it was necessary to pay homage to the quality of their cooking," he explains. "Oral tradition is so often treated as second- or third-best." Sister María Ester and other nuns from San Antonio typed up the recipes sent in by 71 convents. Javier edited them, found a publisher, arranged for the recipes to be tested and organized the photography. Basque chefs Pedro Subijana and Juan Mari Arzak wrote the foreword. The book was published in 1995. Just over a decade later an estimated million copies have been printed, with the unexpected profits going to children's charities.

What, then, converted a simple book of 218 recipes into a blockbuster, and with no television program or advertising campaign to back it up? "I think it is because people trust us," says Sister Olatz. "So they trust the recipes too."

She is being modest. The nuns also have a gourmet edge. Under the heading "How to Make Good Use of Old Boiling Hens", for example, the Poor Clares from Zarautz, just up the coast from Durango, suggest breadcrumbed chicken croquettes



Les àvies de Sils, or Sils grandmothers



WOMEN WRITERS: THE BESTSELLER

"You have given happiness to an old lady who has always needed friendship, love and chocolate," said Simone Ortega in her speech of thanks when she was decorated with the Chevalière des Arts y Lettres earlier this year. Her book *1080 Recetas de cocina* (1080 Cookery recipes) is the bible of modern Spanish home cooking. Published in 1972, it has sold over two million copies, more than any other book in the Spanish language except Don Quixote and the bible. Ortega wrote it at the suggestion of her second husband, co-founder of El País, after her children had left home, basing much of it on her grandmother's own recipe scrapbooks, and she did all the work herself, including the shopping and testing of every recipe. Unillustrated and simply presented, with a series of numbered recipes, the recipes are impressively wide-ranging in their content, reflecting Ortega's ability to move easily between cuisines: her parents were French (her

mother also had Italian blood), but she herself was born in Catalonia,

and she moved to Madrid as a child. The book is also marked by the times in which Ortega has lived.

On the one hand it is modest in its household economy and on the other hand it makes free use of produce, such as crayfish, that is almost unavailable. Ortega herself believes that her French upbringing, and especially the influence of her grandmother, who she considered an extraordinary cook, was decisive in the book's success. "I have not provoked a gastronomic revolt among the masses," she said earlier this year, "but rather the opposite: I have helped to raise the level of cooking in families of this country, starting with my French contribution".





and stuffed peppers in a vegetable sauce. Both recipes lift off, in gastronomic terms, thanks to the flavor from a boiling fowl. Likewise, recipes for other humble staples—pumpkin, Swiss chard, potatoes, rabbit and recycled leftovers—are so gracefully transformed, like the boiling hens, that one hardly notices the austerity.

There is an unlisted ingredient in many of the recipes, too: patience. Imagine, for example, the handwork involved in those simple-sounding croquettes and stuffed peppers. “Speed and time have their own meaning for the nuns, even when they are cooking,” says José Luis Galiana, photographer for the book’s illustrated edition. “Visiting the

convents was like walking into a time tunnel.”

Perhaps it is not just the trustworthy recipes, then, that make this book such a soothing companion: it also transports us to a world behind hidden doors where food is lovingly made by hand, with kitchen equipment, to nurture and feed the soul.

Women moving on

As the 1990s ticked by so women's collective recipe books multiplied, but with little attention paid to them, unlike professional Spanish cuisine, which was following its own dynamic, a kind of magical realism based on glittering technique.

"All the chefs today are happy to acknowledge the influence of their childhood home cooking," says Arantxa Millares of Madrid's specialist cookbook shop Aliana. "And now even they dedicate books to that. Indeed, one of the chefs books attracting most attention this spring is *La Cuina de la Meva Mare. Los Millors Receptes de la Cuina Catalana* (My Mother's Cooking. The Best Recipes from the Catalan Kitchen), by Catalan star Joan Roca. But home-cooking skills were taken for granted at one time. It was as if the women themselves suddenly decided it was time to get up and say, 'Here we are! 'This is how we cook!' and then the books started." Increasingly, they also began to organize themselves. Seven Gypsy women from La Mina, one of Barcelona's outlying city quarters, put together *La Cocina gitana* (Gypsy Cooking), a little book full of gems. In it the women explain their traditional Christmas, wedding and mourning dishes, often taught to them by their mothers-in-law. There are the famous *potajes*, or pulse and vegetable stews, plus delicious sardine soup and omelets with fennel and broad beans. Down south, in Cádiz, a women's gastronomic group converted itself into publishers.

FIRST, FEMININE, PLURAL: A SHORT BOOKLIST

A la taula ...al primer crit

Kalat-Zeyd, Asociación de mujeres y consumidores, 2004

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eds. Remedios Rey & Bernardo Romero, Huelva, Diputación Provincial de Huelva, 1990, www.diphuelva.es

La cocina leyendaria de las guisanderas, recetas de antaño, su historia y preparación

Club de Guisanderas de Asturias, Oviedo, 1998

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"There had been a local male gastronomic group for a long time," explains Maika Marrero, aged 53. "So we formed a female one." Calling themselves El Almirez—the name for an old-fashioned brass mortar, which they chose to highlight the skill of traditional women's home cooking—they ended up authoring a book on sweet things, entitled *Dulceria* (2000), and also designed, illustrated and published it themselves, pooling money to find the start-up capital. Now, with 5,000 copies sold in just five years, they have accumulated savings to cover more ambitious future research.

"We think," says Maika, "the books sell so well simply because the recipes work".

In Asturias, it was women chefs who got together. "Restaurants are a very tough, hard business and most cooks are men," says Amada Álvarez Pío, who had found herself excluded from various all-male professional activities. "We wanted space for our own voice, and for traditional cooking."

Calling themselves Las Guisanderas—an old-fashioned name for country cooks-cum-healers—the women chose ancestral cooking as the subject of their first book, *La Cocina Legendaria de las Guisanderas* (The Guisanderas' Legendary Cooking), a bestseller published in 1998 which has opened unexpected doors for Asturian cooking. In the last five years, the Guisanderas have been invited to represent the region at half a dozen cultural and culinary

events in Europe and Latin America. Their next project also moves things on to a new dimension—they are planning to slide their old-fashioned country recipes back onto their own restaurant menus.

Taking the Ritz: the Sils grandmothers

"I will always remember the first time we went to cook at the Ritz in Barcelona," says Lucía Lopez, aged 67, a member of "les àvies de Sils", or Sils grandmothers, a cooking collective of over a hundred women. Sils, once a farming village, is now a spreading commuter town in La Selva, an inland area close to Girona city in northern Catalonia. To pinpoint its place in the world another way, travel some 70 km (45 miles) east, as the bird flies, and you reach Roses, where Ferran Adrià cooks at elBulli.

"We were very scared when we got to the Ritz," continues Lucía. "But everyone was affectionate. They treated us as artists. Now, when we go there, we just feel excited." The Sils collective was born in 1992. "The idea was to recuperate the town's gastronomic memory," explains Xicu Anoro, the grandmothers' coordinator. "It was an idea the women came up with themselves during a chance conversation." Fourteen years later the grandmothers have grown into a cultural enterprise operating with an annual budget of over 50,000 euros a year, most of

which they raise via their own work. They have 104 members—their number keeps growing—and they have published four books in Catalan and one in Spanish.

"One of the things I've learned from the grandmothers is the importance of surprise in everyday cooking," says Xicu. "That is the importance of the tiny changes each of them makes when they cook the same dish."

The grandmothers say that many of their specialities, like pig's trotters with wild mushrooms, meatballs with squid, beans with salt-cod and peppers, and veal with salsify, are not designed for everyday eating. "They're too rich," says Lucía and, according to María Pol, aged 72, too time-consuming. "We spend a whole morning on cooking dishes like the meatballs," she explains. "They take a lot of work."

But, for that very reason perhaps, their food works brilliantly in a restaurant context. Now they cook at the Barcelona Ritz and the Madrid Villa de la Reina Hotel a week every year, and they take part in dozens of different local culinary events.

Indeed, last year, at Forum, Barcelona's cultural event, they were billed alongside Catalonia's stellar names. But Lucía and María say their favorite event remains the Sils' annual summer dinner, when each woman cooks a dish for a dozen people, and they are shared by lottery between hundreds of people dining in the open air.

"We never imagined the project

would go so far," says Xicu. "Sometimes I feel as if we're normal people who have been put on a pedestal. And I feel many towns in Spain could do the same thing." Indeed, the Sils grandmothers' successful taking of the Ritz gives pause for thought. Could it mark a shift of mood? Could, as the Asturian Guisanderas hope, a much bigger space open up for the tastes and aromas of home cooking in haute cuisine?

Certainly, the work of some younger chefs—the grandchildren, if you like, of the Basque and Catalan grannies—is already strongly marked by a search for the spirit of home cooking in its apparent simplicity and its transformation of humble ingredients. In the Basque country, Aduriz is perhaps the clearest example of a chef working with that feel. In Catalonia, Marc Vidal, aged 28, who has trained with Alain Ducasse, Alain Passard and Ferran Adrià, and now cooks at the sky-high Visual, claims that his greatest influence is the cooking of his grandmother, who, he explains, "cooked everyday dishes for working people" in an eating house in Barcelona's industrial quarter. "It came to the surface when I began to draw up my own menus," he says. "I like to reference her kind of everyday cooking." He likes to take a basic old-fashioned dish as a base, then take it one step further with technique without losing the reference: for example, he stews veal's jaw, flavors it with cardamom,

then bones and rolls the meat into a cylinder. "But the basic flavors and aromas remain intact." Likewise, he makes potato cream with a rustic Mediterranean smack, oven-roasting the potatoes first with onion, garlic and olive oil.

What is it, then, that urges him to bring dishes from home-cooking back into his menu?

"Traditional home cooking is basic for all of us, I think," says Vidal. "It has its own messages—the importance of using good products, whether they are luxuries or very humble, and the sincerity that lies behind it." He is not alone in thinking that. "Curnonsky, the great French gourmet, once said that if mothers and grandmothers had not existed in cooking, they would have to be invented," says Remedios Rey, from Huelva. "I think that is very true of Spain."

© Vicky Hayward, February 2006

Vicky Hayward is a freelance journalist and editor whose features on Spanish food, culture and social issues have, since 1988, appeared in The Guardian, The Independent on Sunday, The Sunday Times and Marie Claire, amongst other titles. She has also written three travel guides to Spain and is senior editor of Booth-Clibborn Editions.

Photo Credits page 124

Thanks to Alambique shop for its kind collaborations in providing cookware for these photos.

W E B S I T E S

www.santaclaraestepa.com

Seville's Poor Clare nuns' web site provides plenty of information about convent life, as well as a catalogue of sweets that can be bought online.

www.mugaritz.com

Web site of chef Andoni Aduriz's restaurant. Includes an online shop for purchasing books and other items.

www.ruscalleda.com

Carme Ruscalleda's restaurant web site features, among other things, a list with information about the books published to date by this well-known chef.

10 RECIPES

Restaurante Koldo Miranda

La Cruz de Illas, 20 33410 Castrillón (Asturias) Tel: (+34) 985 511 446 www.restaurantekoldomiranda.com



All vitality and enthusiasm, Koldo Miranda—just over 30 years old—is of Basque origin but grew up in Asturias. As a link in the chain of young Asturian restaurateurs, he is behind many of the changes taking place on the gastronomic scene in this part of northern Spain, creating new trends while bringing out the best from the magnificent local ingredients. With experience gained at La Broche (Madrid, 2 Michelin stars), the Guggenheim (Bilbao), and the traditional Currito del País Vasco, amongst others, his cuisine is enhanced by a touch of eclecticism. Koldo's restaurant is located in a beautifully-restored, old country house, close to the sea and surrounded by farms, so he has ready access to top-class cheeses, meat, fresh fish, and market garden produce. We invited him to apply his knowledge of elvers to the similar *gulas*, and he responded by creating several recipes specially for *Spain Gourmetour*. The wines were selected by Koldo himself from his restaurant's excellent cellar.

Recipes
Koldo Miranda

Translation
Jenny McDonald

Photos recipes
Toya Legido/ICEX

Photos introduction
Tomás Zarza/ICEX



Gulas Bilbao-style

(Gulas a la bilbaína)

This recipe is the traditional way of serving the famous elvers that used to live round the river mouths in both the Basque Country and Asturias (Villaviciosa, La Arena, etc.) but that are now scarce and very pricey. The fishing villages devised a simple, delicious way of preparing them—fried quickly with garlic, chili pepper and virgin olive oil—and this is still the most favored method.

Serves 4

150 ml / 2/3 cup / 5 fl oz 0.1° extra virgin olive oil, 3 garlic cloves, chili pepper, 600 gr gulas

Heat the olive oil, thinly slice the garlic and fry until just starting to turn brown. Add the chili pepper then remove both from the oil and add the *gulas*. These are already cooked so they just need to heat through. Garnish with the fried garlic and chili pepper.

To serve

Serve piping-hot in the earthenware dish used for cooking, arranged in a tidy bouquet.

Preparation time 15 minutes

Cooking time Two minutes

Recommended wine

Serve this fried delicacy with natural cider, preferably from one of the limited production presses in Villaviciosa, an area famed for its seafood cuisine and cider. If planning a visit (which should include the neighboring Tazones), make it in springtime to enjoy the iodine-rich sea air in combination with the sweet apple-blossom.



Gulas with creamy herring, sea urchins and scallops

(Nuestra gula con arenque cremoso, erizos y vieira)

Here we play with some of the ingredients commonly found in our fishing harbors. The flavors of herring, scallop and *gula* surprise in these unexpected textures.

Serves 4

0.5 kg / 1 lb 2 oz herrings, 600 gr / 1 lb 5 oz gulas, 12 scallops, coral oil, 75 gr / 3 oz fresh sea urchins, 250 ml / 1 1/8 cups / 9 fl oz sunflower oil, 250 ml / 1 1/8 cups / 9 fl oz milk, extra virgin olive oil, a pinch of smoked salt

Fillet the herrings, sprinkle with the smoked salt and infuse in the milk. Blend in the Thermomix, then strain, forming a dense creamy texture. Sauté the gulas with virgin olive oil and sea urchin roe.

Wash the scallop, removing the coral. Season with salt and pepper and sear on a hot plate.

Dehydrate the coral in the oven at 100°C / 215°F for 30 minutes, then blend with neutral sunflower oil to make the coral oil.

To serve

Serve the herring cream and sprinkle with gulas. Add the scallop and top with the sea urchin. Drizzle with a little coral oil.

Preparation time 30 minutes

Cooking time

10 minutes for the herring cream and 15 minutes for serving

Recommended wine

Set off this dish with *txacoli* from the DO Guetaria, with its floral touch (green apple, Williams pear) and gentle acidity. Very refreshing alongside seafood.





Gulas sautéed with mushrooms, artichokes and a pine-nut vinaigrette

(Gulas salteadas con setas
de temporada, alcachofas
y vinagreta de piñones)

Once the artichoke season begins, the local farmers bring along their early produce. Here we offer a version of textured artichokes, garnished with *gulas* to bring out the contrasts.

Serves 4

1 kg / 2 1/4 lb artichokes, 200 gr / 7 oz mushrooms, 400 gr / 14 oz *gulas*, 100 gr / 3 1/2 oz pine nuts, 250 ml / 1 1/8 cups / 9 fl oz milk, 250 ml / 1 1/8 cups / 9 fl oz cream, 250 ml / 1 1/8 cups / 9 fl oz olive oil, 2 lemons, 75 gr / 3 oz flour, 50 g / 2 oz Ibérico ham, 3 cloves garlic

Wash the artichokes and cook them in three different ways:

1. Brown some garlic in olive oil, then add a little chopped ham. Add artichoke hearts and fry. Add a little milk, a little cream and salt. Leave to cook for a few minutes then blend in the Thermomix, season and strain.
 2. Cook artichoke hearts in water with a little flour and lemon. Before they are completely cooked, remove from the heat and leave to finish cooking in the same water.
 3. Using an electric slicer, slice artichoke hearts into thin wafers and fry in oil at 145°C / 295°F to make artichoke chips.
- Brown the remaining garlic in oil, remove then fry the mushrooms, finally adding the *gulas* and some pine nuts. Roast the remaining pine nuts.

To serve

Make a bed of artichoke purée. Top with the whole, sautéed artichoke hearts then add the mixed *gulas*, mushrooms and pine nuts. Garnish with the artichoke chips and a few roasted pine nuts.

Preparation time 1 hour

Cooking time

7 minutes for the artichoke hearts, 5 minutes for the chips and 3 minutes for the mushroom, *gulas* and pine-nut mixture.

Recommended wine

Try a Manzanilla sherry such as Aurora from Sanlúcar de Barrameda. Its freshness and balanced acidity will lighten the slightly bitter flavor of the artichokes.

Truffled gulas with egg, bacon and mange-tout

(Gulas trufadas con huevo, tocino y tirabeques)



This is a version of *coulant* coddled egg using *gulas*, bacon and truffle, a dish which is modern in style but which still respects the flavors of truffled gula with bacon, enveloped in extra-creamy farmhouse egg yolk.

Serves 4

100 ml / 1/2 cup / 4 fl oz white truffle oil, 12 wafers fresh truffle, 4 eggs, 300 gr / 10 1/2 oz *gulas*, 150 gr / 5 1/2 oz mange-tout, 75 gr / 3 oz Ibérico bacon

Steam the eggs at 63°C / 145°F for 22 minutes. Shell and serve. Cut the Ibérico bacon en brunoise and brown. Drain off a little of the fat. Top and tail the mange-tout, pulling off any strings and cut into julienne strips. Add to the bacon. Lightly fry the *gulas* in the white truffle oil.

To serve

Slice the truffle using a mandoline cutter and use the wafers to garnish the dish. A round mold can be used, placing the egg at the base, followed by the fried *gulas* and topped with the bacon and mange-tout mixture.

Preparation time 45 minutes

Cooking time

22 minutes for the eggs and 10 minutes to fry the remaining ingredients.

Recommended wine

As partner to this dish, we suggest a Verdejo aged in the wood such as Belondrade y Lurton 2003, with sufficient strength and style to stand on its own against the harmony of this dish with its bacon and *gulas*. An excellent finishing match.

Fresh gula salad (Ensalada de gula al natural)



This is a refreshing, healthy and enjoyable way of eating *gulas*, reminiscent of the Italian salads that serve *afuega'l pitu* cheese with dried tomatoes and basil.

Serves 4

500 ml / 2 1/6 cups / 17 fl oz extra virgin olive oil, 150 gr / 5 1/2 oz *afuega'l pitu* cheese, 500 gr / 1 lb 2 oz *gulas*, 300 gr / 10 1/2 oz salad leaves (rocket, beet and common ice plant), 75 gr / 3 oz pistachios, 2 tomatoes

Tomato oil

Peel and seed the tomatoes. Bake the tomato flesh in the oven at 100°C / 215°F with thyme and oregano for 30 minutes. When dry, mix with oil. Use just 300 ml / 1 1/4 cups / 1/2 pt of this tomato oil.

Cut the cheese in slices.

Select some attractive salad leaves.

Roast a few pistachios.

To serve

Start with a few slices of cheese.

Mix the *gulas* (uncooked) with the tomato oil and pour over the cheese.

Dress the salad leaves with oil and vinegar and use to garnish the dish.

Sprinkle over a few roasted pistachios.

Preparation time 45 minutes

Cooking time 30 minutes for the tomato, 10 minutes to serve.

Recommended wine

Bring out all the freshness and potential of the salad with a Godello from Valdeorras, a D.O. that has been making a name for itself in recent years. A spectacular result has been achieved by Rafa Palacios with his *As Sortes*.



Griddled sirloin of Asturian beef with creamy potato purée and char-grilled peppers

(Lomo de buey a la parrilla con puré cremoso de patata y pimientos asados a la brasa)

This is one of the most flavorsome and popular ways of cooking beef with the meat sizzling over red-hot coals, the tinkling of the coarse salt on the grid and the aroma of the fat on the hot iron. A wonderful sight to see, one that takes me back to my visits to some of the great Basque grillrooms—Bedúa, Etxebarri, Zaldúa, Julián, and others—where, right from the parking lot, you can conjure up the atmosphere that will greet you as you step inside.

Serves 4

2 kg / 4 1/2 lb sirloin of Asturian beef, 2 red peppers, 2 green peppers, 300 gr / 10 1/2 oz potatoes, 500 ml / 2 1/6 cups / 17 fl oz milk, 150 ml / 2/3 cup / 5 fl oz extra virgin olive oil, 2 cloves garlic, 1 sprig parsley, sea salt and Maldon salt

For the potato purée: Cook the potatoes in water with a pinch of salt, 10 gr / 1/3 oz black pepper, a bay leaf and a splash of virgin olive oil. When cooked, drain and blend in the Thermomix with the milk and beat with extra virgin olive oil. Season and set aside.

For the char-grilled peppers: Rub the peppers with oil and a little salt and grill over red-hot coals until brown on the outside but the flesh is still firm (15 to 18 minutes). Peel and cut into strips. Sauté the garlic and parsley and add. Cut the sirloin of beef into slices about 6 cm thick. Place over the coals and sear on both sides. Add plenty of sea salt. (The advantage of sea salt is that the meat absorbs just as much salt as it needs). Brush off any extra salt. Slice thinly and place briefly under a grill.

To serve

Form a bed of potato purée. To one side, add the thin slices of beef and garnish with the roast peppers. Add a touch of Maldon salt.

Preparation time

30 minutes

Cooking time

15 minutes for the peppers, 8-10 minutes for the beef.

Recommended wine

Serve with a classic red wine, one in which the wood envelops the primary flavors of spicy fruit, such as Púntido 2001, a jewel made by Marcos Eguren. I consider it a real find.



Beef carpaccio with parmesan, black olive oil, chestnuts and mushrooms

(Carpaccio de buey con pamesano, aceite de aceituna negra, castaña y champiñones)

An amusing way of eating raw, marbled beef. The dressing is the key to the success of this dish as it enhances the smoothness of the ingredients.

Serves 4

600 gr / 1 lb 5 oz sirloin of Asturian beef,
50 gr / 2 oz parmesan, 20 mushrooms, 8
chestnuts, 600 ml / 2 1/2 cups / 21 fl oz extra
virgin olive oil, 30 gr / 1 oz pitted black olives

Cut the beef into pieces 10 cm thick,
place in a vacuum pack and freeze.
When frozen, slice on the electric
slicer and arrange the slices over the
base of a flat plate. Season with salt

and pepper, sprinkle with grated
parmesan, a few thinly-sliced
mushrooms and finely-grated
chestnut.

Make the black olive oil by drying
out some pitted black olives in the
oven at 180°C / 350°F for about 90
minutes, then blend with olive oil.

To serve

Trickle a little of the black olive oil
over the ingredients. Serve with
slices of crusty bread.

Preparation time

30 minutes

Cooking time

1 day to freeze the meat. 10 minutes
to arrange on the plates.

Recommended wine

Serve with a Mediterranean wine full
of aromas of herbs, spice and wood
alongside ripe red berries. An
excellent, surprisingly good choice
would be Gran Vinya son Caules
2001 by Miguel Gelabert.

Cubes of crisp loin of beef with royale de foie gras, sautéed morels and green apple

(Tacos de lomo bajo crujiente con royal de foie, morillas salteadas y manzana verde)

A new way of enjoying a classic cut of beef.

Serves 4

1 kg / 2 1/4 lb loin of beef, *royale de foie gras* (200 gr / 7 oz *foie gras micuit*, 750 ml / 3 1/4 cups / 1 1/4 pt duck stock), 100 gr / 3 1/2 oz butter, 4 cloves garlic, breadcrumbs, 2 apples, 50 gr / 2 oz butter, 30 gr / 1 oz sugar, 1/2 liter / 2 1/6 cups / 17 fl oz meat juices, 20 small morels (*Morchella esculenta*), 4 pansy flowers, parsley, salt and pepper

For the garlic butter:

Place 100 gr / 3 1/2 oz butter over a low heat until soft. Add two cloves roast garlic and mix with 65 gr / 1 lb 7 oz breadcrumbs until thick. Finish with chopped parsley and chill.

For the royale de foie gras:

In the Thermomix, mix 200 gr / 7 oz foie gras with 750 ml / 3 1/4 cups / 1 1/4 pt of duck stock. Cook at 65°C / 149°F for 15 minutes then strain. Chill, stirring occasionally so that it cools evenly, forming a thick creamy mixture.

For the glazed apple:

Make balls of apple with a ball cutter. Melt butter in a frying-pan and add sugar. Heat until starting to turn a caramel color then add the apple and sauté.

Lightly fry the mushrooms in garlic oil. (Make this by gently frying 3 cloves garlic in 250 ml / 1 1/8 cups / 9 fl oz 0.1° olive oil at 70°C / 158°F). Cut the loin of beef into rectangles 8 cm long and 3 cm wide. Season with salt and pepper and cover with a layer of garlic butter. Sear all over, allowing the butter to brown, then place in the oven (195°C / 385°F for two minutes) until pinkish.

To serve

Form a tear shape with the royale de foie gras. Serve the strips of beef. Add the apple balls with the sautéed morels and pour over a little of the meat juices. Finish the plate with a pansy flower.

Preparation time

1 hour

Cooking time

12-17 minutes for the royale de foie gras, 5 minutes for the beef and 15 minutes for the roast garlic.

Recommended wine

A splendid partner would be a Mencia wine, full of aroma and flavor, the result of careful wine-making in harsh, unusual surroundings. Bembibre 2003 Dominio de Tares.



Low-temperature shank of beef with vanilla-flavored cream of pumpkin and minted peas

(Chambón a baja temperatura con crema de calabaza avainillada y guisantes lágrimas mentoladas)



This is a class recipe in which the shank of beef benefits from low-temperature cooking, remaining juicy and full of its traditional flavor.

Serves 4

1.5 kg / 3 lb 5 oz shank of beef, 350 gr / 12 oz pumpkin, 2 vanilla pods, 200 gr / 7 oz peas, 300 ml / 1 1/4 cups / 1/2 pt milk, 4 mint leaves

Season the beef with salt and pepper. Dust with flour and fry. Place in vacuum packs with a little meat juice and cook with a Roner thermostat at 63°C / 145°F for 28 hours.

For the cream of pumpkin: Peel and seed the pumpkin and roast with butter at 150°C / 300°F for 95 minutes. Infuse the milk with the vanilla pods. Blend the pumpkin and milk in the Thermomix and season with salt.

Blanch the peas and sauté with a few mint leaves.

To serve

Start with a base of cream of pumpkin. Top with the beef, add a little sauce and garnish with the peas.

Preparation time 2 hours

Cooking time

28 hours for the meat, 100 minutes for the roast pumpkin and 15 minutes to serve.

Recommended wine

Serve this dish with a Monastrell, Viña Al lado de la Casa 2001, a perfumed, complex wine with plenty of character, like everything made by Ramón Castaño.

Pressed Avila oxtail stuffed with cooked tongue

(Prensado de rabo de ternera de Ávila relleno de lengua guisada)

A tasty way of using the less noble cuts of beef—this time Ávila beef. The result is a modern, stylish presentation of a classic, slow-cooked dish.

Serves 4

2 Avila oxtails (2.5 kg / 5 lb 10 oz), 2 liters / 8 1/2 cups / 3 1/2 pt wine, 1/2 liter / 2 1/6 cups / 17 fl oz port, 300 gr / 10 1/2 oz canned cherries in syrup, 1 tongue (800 gr / 1 3/4 lb), 3 pig's trotters, 2 cauliflowers, 2 onions, 4 carrots, 2 leeks, 10 peppercorns, 1/2 liter / 2 1/6 cups / 17 fl oz milk, 100 ml / 1/2 cup / 4 fl oz white truffle oil, 50 gr / 2 oz butter, 100 ml / 1/2 cup / 4 fl oz kirsch, 1/2 liter / 2 1/6 cups / 17 fl oz oxtail stock

For the oxtail

Season the sections of oxtail with salt and pepper. Dust with flour and fry. Gently fry onion, leek and one carrot until soft. Add wine and port and reduce. Add the oxtails and beef stock to cover. Simmer for 3 hours. Remove the bones and blend the sauce. Season with salt and strain.

For the cooked tongue

Blanch the tongue twice, changing the water when it boils. Simmer for 3 hours with 3 pig's trotters, 10 peppercorns, 1 leek, 1 carrot and 1 onion. When cooked, drain and cool. Remove the skin and cut into rectangles.

To press the oxtail: Break up the oxtail meat and spread out on kitchen film. Top with rectangles of tongue and roll up inside the film. Press well. Chill for 12 hours.

Sauté the cherries with 50 gr / 2 oz butter then add 100 ml / 1/2 cup / 4 fl oz kirsch and half a liter of the oxtail cooking stock.



For the cauliflower purée: Blanch the cauliflower three times and blend in the Thermomix with milk, then form an emulsion with white truffle oil.

To serve

Glaze the meat in the oven with the oxtail juices. Serve cylinders of meat on a bed of cauliflower purée and garnish with cherries.

Preparation time

4 hours

Cooking time

3 hours for the oxtail and tongue, half an hour to prepare the pressed rolls and a half hour for the remaining ingredients.

Recommended wine

Serve with a Toro wine—powerful in structure, character and flavor—such as Sitio del Palo 2002 by Paqui Márquez.



On the move

Carlos Falcó disembarks in the US

For Moët Hennessy - Louis Vuitton (LVMH) to distribute the Dominio de Valdepusa wines is "historic, a tremendously important agreement", states Andreas Kubach, General Manager of the winery, "and not only for us but for all single estate wines. It will help us to promote such wines on the US market because LVMH is a well-known company with great prestige there." The agreement, signed at the end of 2005, has been in force since February 2006. When Pagos de Familia Marqués de Griñón was created two years ago, the company decided to restructure its product distribution all over the world. It looked for a distributor profile that would be suitable for transmitting the message of Pagos de Familia. This is the context for the exclusive agreement with Moët Hennessy - Louis Vuitton for the distribution of the Dominio de Valdepusa wines. According to Andreas

Kubach, they are hoping to achieve "global reach", and are focusing on the United States because it is "a high-growth market in which top-notch wines are selling very well".

During the first year, the US has already become the company's main export market. And with a special effort in communication, they plan to present a new generation of single estate wines. As Kubach says, "Our wines suit American tastes, because they are round, full and very juicy. This means we can break down the preconceived ideas that exist in the States about Spanish wines. We should be able to change the way they see us."

Date of foundation: 1989

Activity: Production and sale of vineyard terrain wines and olive oils

Workforce: 19

Export quota: 50%

Turnover 2005: 2.5 million euros

www.pagosdefamilia.com (under construction)

Embutidos Fermín takes Ibérico ham and charcuterie to the United States

US consumers will soon be able to enjoy Spanish Ibérico charcuterie. Embutidos Fermín, the first producer of Iberian pork products to receive the approval of the FDA for exports to the US, has set up Fermín USA for this purpose. This limited company has three shareholders—the Salamanca company Embutidos Fermín with 51%, Rogers International with 24.5% and the chef José Andrés with 24.5%. The first Ibérico hams will only arrive in late 2007 or early 2008.

Santiago Martín Gómez, Manager of Embutidos Fermín, explains the decision to create the company. "Our concern is to do business in the US and to do it well. What we want is to try to control the market there as directly as possible, with constant follow-up of the product."



TEXT

MARÍA BENITO CASADO

TRANSLATION

JENNY MCDONALD

ILLUSTRATIONS

JAVIER VÁZQUEZ

He is optimistic about sales. "Sales prospects are promising. We think we should reach a high level of sales and good product acceptance. Nothing from any other country can compete with us and, generally speaking, these are products that everyone likes—especially our Ibérico ham." Martín says there are already twenty-five retailers interested in the Fermin USA products.

Year of foundation: 1956

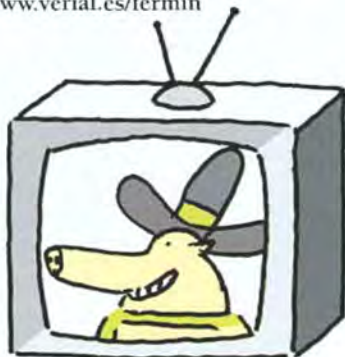
Activity: Slaughterhouse, cutting plant, and production of charcuterie and hams

Workforce: 75

Export quota: 10%

Turnover 2005: 12 million euros

www.verial.es/fermin



Bodegas Torres in Brazil

Catalan winery Torres has bought a 10% stake in its Brazil retailer, Reloco, located in Rio de Janeiro. The aim, according to Albert Puig, head of public relations and communication at Torres, was "to give the retailer greater confidence, showing that we want to work side-by-side with them, and also to get to know the local market and consumers better". Puig says this formula has shown good results in the other countries where it has already been adopted by the company.

The Torres name has been linked to wine for over three centuries, ever since the family first settled in the Penedès region, between the Catalan mountains and the Mediterranean coastal plain. Torres is a great exporter, reaching over 130 countries. It intends to maintain its tradition as a family company working on an international level.

Date of foundation: 1870

Activity: Production of wines and brandies

Workforce: 800

Export quota: 60%

Turnover 2005: 150.28 million euros

www.torres.es

The SOS group buys Lassie, the Dutch rice company

SOS has strengthened its position in the European rice market with its purchase of the Sara Lee rice business in Holland. The agreement includes the purchase of the leading brand on the Dutch market, Lassie, plus the plant, certain customer and supplier contracts, and stocks. The Lassie brand has a 45% market share and its turnover last year reached 25.266 million euros (the financial year closed on 30 June 2005). By strengthening its position in Holland, the SOS group plans to gradually move into northern European markets.

The actual operation, announced last year, went ahead on January 2nd at a cost of 52 million euros and was based on a



previously obtained syndicated loan. The group has also agreed to purchase 100% of Italian oil producer Carapelli Firenci to strengthen its position as world leader in the olive oil sector.

Year of foundation: 1990

Activity: Production and sale of food products (oil, rice, cookies, olives, vinegars, sauces and jams)

Workforce: Over 2,250

Export quota: 35%

Turnover 2005: 1.25 billion euros

www.gruposos.com

Borges consolidates its position in North America

Together with a US company, National Food Trading, the Grupo Borges has set up a trading subsidiary in the US—Borges National Corporation. The purpose of this move has been to improve proximity while enhancing information and customer services in both the US and Canada. Joseph María Solé, the Grupo Borges CEO, stresses the strategic importance of this operation. "This joint venture," he says, "places us in an ideal position to consolidate our leadership in the sale of Mediterranean diet products in North America". The merger comes after fifteen years of collaboration between the two companies. The Grupo Borges hopes it will result in improved competitiveness and sales of US\$166 million in 2007 in the North American market. National Food Trading has experience in retailing olive oil, fruit juice concentrates, vinegars, and so on.

The Grupo Borges, which has a history going back to 1896, is today present in over 105 countries all over the world. It has 11 plants and employs over 1,000 people. This latest step should make it the world's largest dealer in Mediterranean diet products.

Year of foundation: 1896

Activity: Production and sale of fruits, nuts and olive oil. Also farming

Workforce: 1,082

Export quota: 75%

Turnover 04/05: 540 million euros

www.borges.es



Julián Martín moves into Portugal

The Salamanca company for Iberian pork products, Julián Martín, has purchased 25% of Barrancarnes, a Portuguese company in the same sector, in which the other shareholders are the Grupo Armorim and Caja Duero, with 42% and 33%, respectively. The operation, which

cost 1.5 million euros, received the support of the Spanish Institute for Foreign Trade (ICEX).

Julián Martín is a family-run company that, since 1933, has been producing, preparing and curing the meat of the Spanish native Iberian pig, which is reared extensively in the west and southwest of the Iberian peninsula, mainly on a natural diet of acorns. According to the company's financial manager, José María Rodilla, the purpose of the operation is "to enter the Portuguese market and guarantee the supply of Iberian pork". He stresses, "This involves a great management effort and a substantial increase in our production capacity".

This is the company's first direct investment outside Spain. Its stake in Barrancarnes comes with premises occupying 10,000 sq m with a capacity for 250,000 pigs and 30,000 ha (74,130 acres) of acorn pasture land.

Date of foundation: 1933

Activity: Production of Ibérico ham and charcuterie

Workforce: 98

Export quota: 9.4 %

Turnover 2005: 32 million euros

www.julianmartin.es

More news
www.spaingourmetour.com

Text
Rodrigo Garcia

Translation
Jenny McDonald

Photos
Emilio Lustau S.A./ICEX

EMILIO LUSTAU S.A.

After pioneering sherry exports to the US, the Emilio Lustau winery has now set its sights on southeast Asia. After over one hundred years in the wine business, this company now exports almost 90% of its production and has earned international acclaim. Recent recognition of its efforts at expanding markets and making a name for sherry the world over has taken the form of the exporters' award for the Best Spanish Food or Beverages Company and the gold medal from the China Wine and Spirits Competition.

The Spirit in the Bottle



To show the essence of the best sherries in a stylish bottle, one that would single out the product of top-quality winemaking, selection and aging, was one of the goals achieved by Rafael Balao, the man in charge of the Emilio Lustau winery during the late 1980s. Under his leadership, a step was taken to set the company apart from its competitors, with the introduction of a bottle designed to fall somewhere between the traditional shape for sherry and that for red wine. The Emilio Lustau bottle has sloping shoulders and is dark in color, giving a unique appearance that is slender yet sturdy. Since then, these wines have offered an original image, one that represents quality, respect for

tradition and an open approach that adapts well to new markets. This idea, the result of Balao's vision, came before the latest goal set by the Regulatory Council for the Jerez-Xérès-Sherry, Manzanilla-Sanlúcar de Barrameda and Vinagre de Jerez DOs of bringing these wines in touch with gastronomy and advocating them as wines to be matched with food, alongside other great Spanish wines. A visit to Arcos Street in Jerez de la Frontera to see the Emilio Lustau facilities is like entering a temple to wine. The light filters gently through the wooden doors and esparto grass blinds cover the high windows, ensuring that the great halls are kept at the right temperature. The *finos*,

manzanillas, olorosos, amontillados, palo cortados, Pedro Ximénez and muscatels by Emilio Lustau age here for a minimum of three years, in line with the prestige and tradition that has governed the winery since it was first set up, in 1896, by José Ruiz-Berdejo y Veyán.

A long history

The start was a modest one, with a vineyard outside the town, storage of the wine, and sale of the aged product to the large wineries. In 1940, Emilio Lustau Ortega, son-in-law of the founder, decided to change the name and transfer the winery to one of the most emblematic parts of Jerez, the



Santiago district. There they continued storing wine in their capacity as *almacenistas* but, from 1950 on, the company began exporting, becoming one of the first Jerez wineries to enter the US market and eventually receiving, in 2005, an award as Best Food or Beverage Export Company from the Spanish Ministry of Agriculture, Fisheries and Food.

Luis Caballero Florido, President of the Caballero group, states with pride, "This award confirms the status already achieved by Lustau in international trade fairs and exhibitions as a top-flight brand, especially in the United States and western Europe". The Caballero surname has long been linked to sherry and, since 1990 when the Caballero group bought up the old winery, has been inseparable from the Lustau brand. According to Luis Caballero: "When Emilio Lustau came under Caballero's wing, not only did it receive financial backing, 170 ha (420 acres) under vines and excellent facilities, but also an individuality that is much-appreciated by consumers". This support has allowed Lustau to find a position in the premium wines sector, avoiding the temptation to lower its prices in a very competitive market.

In 2001 Lustau moved to Arcos Street, into some 19th-century buildings with a decorated facade reminiscent of French neoclassicism, like some of the other local wineries' facilities. Inside, the atmosphere is that of the typical Andalusian cellar, offering optimum conditions for aging wines and holding about 12,000 American oak casks. The cellars' names are Emperatriz Eugenia, La Sacristía,

La Campana, Montegilillo, Las Cruces, Los Arcos and La Duquesa, the latter housing two small cellars for sherry vinegar and brandy. A total of 7.5 million liters lie here, beneath wooden beams and tiled roofs, in a place where time seems to stand still, in surroundings characterized by two colors that are the indelible hallmark of Jerez—white, and *albero*, a light sandy color similar to that of the sand of the bullrings.

Distinction is the key...

Differentiation is one of the keys to the Emilio Lustau winery. As stated by Luis Caballero, "Our wines have always stood out not only because of the careful production process but also because we select the grapes in a way similar to the method used in other prestige winemaking areas. Lustau is identified more with wine culture than as a sales-oriented business concern". Selection of plots and of vinestocks and control of yield per stock in its own vineyards are some of Lustau's distinguishing features. By reducing yield from five to just two kilos of Palomino grapes, they have been able to obtain more nutrients in the must, establishing the character of the wines from the outset. Lustau prefers their products to be called sherry wines, rather than just sherry. This ties in with a concern that their wines should participate actively in gastronomy, in the matching of food with drinks. "Our wines have special characteristics that mean they fall within the category of fortified or dessert wines, but their current alcohol content makes them perfect partners for

cocktails, *tapas*, shellfish and other foods," says Federico Sánchez-Peche from the Emilio Lustau sales department.

Since 1950, Lustau's commercial philosophy has focused totally on exports. Lustau was one of the first bodegas to enter the United States, now its main market alongside the United Kingdom, and to find a place for its wines in other European countries such as Germany, Belgium, Holland and Scandinavia. Today it exports between 85 and 90% of its total production, and can be considered a fully global company.

...and distribution

There is a before and an after in Lustau's export activity, marked by the entry into the Luis Caballero S.A. group. This group is the majority shareholder in Europvin, a top-of-the-line wine retailer that also enjoys the privilege of selling the Vega Sicilia wines (DO Ribera del Duero). Its main objective is to achieve joint distribution of wines, especially in North America and Asia, the two main targets for Emilio Lustau over the next few years.

Prospects in 2006 for this export consortium are promising. "We believe that by the end of the year Europvin will have over 60% of sales of the most expensive wines in Europe. We have 30 people traveling all over the world, with a head office in Bordeaux and branches in New York and Tokyo. For us, globalization means more than just being a Spanish company that sells abroad. We want to be a company that sells the world over, never mind where it's based. That's our aim with Europvin," says Luis Caballero.



The winery believes that increased consumption and knowledge of sherry in the US must go hand-in-hand with improvements in the retail network. Its short-to-medium objective is to triple its sales team there, mainly through retailers in the different federal states with which both Vega Sicilia and Lustau have recently been negotiating. Southeast Asia is an enormous potential market for these wines. Emilio Lustau is already reaping the first fruits of its sales effort, partly thanks to its branch offices in Shanghai and Singapore. It received the Grand Gold Medal in the most influential wine contest in China, the China Wine and Spirits Competition, being the only Spanish winery to win one of the gold medals, after surprising the tasting panel with its Lustau East India Solera. This is a sweet wine that combines a great oloroso with Pedro Ximénez, reproducing the aromas of the wines that, back in the 16th century, traveled the world in barrels tied to the decks of merchant ships, exposed to both heat and damp. This resulted in sweet, mild, characterful wines. This award is of special importance in the Lustau strategy for positioning its brand in Asia, although it is well aware of the difficulties inherent in this market. In the words of Luis Caballero, "Asian consumers, especially in China, are not yet very aware of what sherry wine is. They are new to our products but are showing interest, so a lot of work needs to be done in communication. But the Chinese like wines that offer strength, history, an aftertaste and personality, so olorosos and amontillados appeal to them."

A prestige range

Over recent months, the Emilio Lustau wines have been making their mark internationally. In addition to the Spanish and Chinese awards already mentioned, in the 2005 edition of the London Wine Challenge, Lustau was named "Fortified Winemaker of the Year" and received the "Len Evans" trophy for the winery with the best results at this international competition over the last five years. It also received the "Best Fortified Wine" trophy for its Emperatriz Eugenia oloroso, and 28 other medals for other sherry wines. The Emilio Lustau winery sells about 3,000,000 bottles a year of its 40 or so sherries.

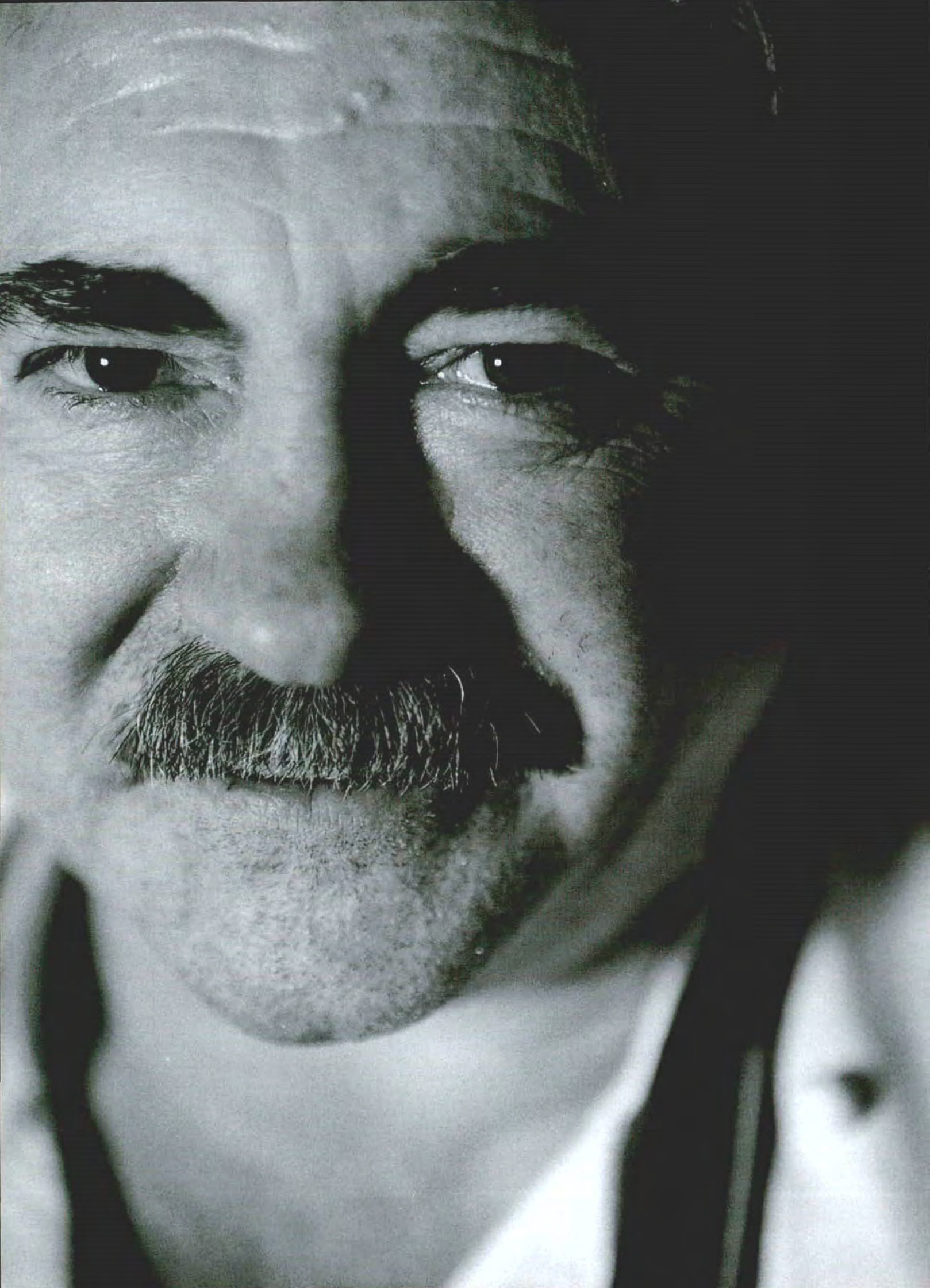
One of these, Amontillado La Plaza Vieja, was the key to the award for American Airlines in the category of "Best Business Class Fortified Wine" in the Cellars in the Sky competition, awarded every year by the Business Traveler and Wine International magazines. To be considered the best fortified wine served in the air all over the world is a great achievement for Emilio Lustau and sherries in general because this category has previously always been dominated by port wines.

The winery's main product lines are Lustau Solera Reserva, the Almacenista range and Ediciones Limitadas. The first of these is aged by the traditional system of *criaderas* and *solera*, a topping-up process that is meticulously carried out in the company's cellars. The Almacenista range was created in honor of the small producers in the Jerez area who have faithfully preserved the history and characteristic aging process, making small amounts of

top-quality wine, which Lustau buys, bottles and distributes in what is practically a family relationship with six small producers. In fact, the Lustau labels were the first to bear the name of the producer alongside the Lustau name.

In addition, there is the age guarantee for sherries, such as Lustau VORS Oloroso (with an average age of 30+ years) and Lustau VOS Amontillado (with an average age of 20+ years), as well as Pedro Ximénez, muscatels, brandies and some vintage sherries, such as the 1989 oloroso which has the special characteristic of being made exclusively from Palomino grapes with no additional Pedro Ximénez. In recent years, the winery has started to sell its two types of sherry vinegar, one of them in a milder version blended with Pedro Ximénez, most of it going to France. Luis Caballero takes every opportunity to sing the praises of sherry and is one of its best ambassadors. "Sherry wines not only arouse the appetite but also the intelligence. They add spice to life, enlivening the spirit, sparking friendship and encouraging the art of conversation." A good cocktail for the lifestyle of Jerez, and all inside a bottle with sloping shoulders, one that fits it to a T. Any more bids?

Rodrigo García is a journalist and has worked on the editorial teams of the Madrid newspaper El Mundo, and La Verdad and Heraldo de Soria. He is currently working as an intern with Spain Gourmetour.



Playing with

BBQ

Unsung
Heroes

Text

Carlos Tejero

Translation

Hawys Pritchard

Photos

Matías Costa/ICEX

Matías
Gorrotxategi



Matías Gorrotxategi used to be a football player and coach. Then he went into real estate. He later sold ovine pharmaceuticals to Basque shepherds. And then he opened a *tapas* bar. That was when he got to know Julián Rivas, who passed on to him his skill as a *parrillero* (grill cook) and his enthusiasm for cooking *a la brasa* (over charcoal). “To be a good *parrillero*, you have to enjoy playing with fire. Flames fascinate me.”

Chicago USA. Some time in the 1970s. Basque sculptor Eduardo Chillida—already a famous artist and an internationally recognized figure—is there to unveil one of his works. The event is attended by, among other civic bigwigs, the director of the city slaughterhouse, who is showing off how much he knows about meat:

- "Here in Chicago we eat the best meat in the world," he tells Chillida, "with the exception of one small town in Spain".

- "And what town would that be?" asks the sculptor.

- "Tolosa."

- "Tolosa in Guipúzcoa? In the Basque Country?"

- "Casa Julián."

Chillida cannot believe it. He, who lives in San Sebastian, a mere 20 km (12.4 miles) from there, has never heard of this restaurant. He seeks it out when he gets home, and becomes a regular customer. Julián Rivas, its owner, was from Lodosa (the Navarre town famous as the fount of those little pointed red peppers known as *pimientos de piquillo*), and had opened the restaurant in 1955. Thirty-one years later, he decided that the time had come to retire and suggested to Matias Gorrotxategi that he should take over the business. Matias, who was then managing a bar next to Tolosa public hospital, knew nothing

about cooking and turned down the offer. But Juan Villar, a doctor who called in at Matias' bar for coffee every day, suggested that they should become partners and take the venture on. Matias and Julián eventually agreed to the handover with the proviso that Julián should stay on for a year longer and teach him the trade.

As things turned out, Matias was to become an expert parrillero. Some of the region's top chefs—Arzak, Subijana, Berasategui, Arbelaitz and Aduriz, who boast 12 Michelin stars among them—are regular customers at Casa Julián. There are just five dishes on the restaurant's menu, which have stayed the same since it opened: Ibérico ham and loin, asparagus, Tudela lettuce hearts, caramelized piquillo peppers, and *chuletas de vaca* (beef chops, or bone-in steaks).

And the menu is not the only thing that has not changed. The restaurant itself is virtually just as it was when it opened. Casa Julián has a charm all its own: a rough-and-ready, unpretentious, everyday appeal. These attributes make it stand out from the rest. Anyone requiring designer glamour and sophistication had better look elsewhere. It was only a few years back that a sign was put on the door to indicate that the restaurant was there at all. Before that, one could quite easily have

passed it by unnoticed, mistaking the entrance for that of some sort of garage or disorganized storeroom stacked with cases of wine and other provisions for all to see. There was even a car tucked in there at one stage.

Customers have to make their way through this approach to get into the dining room, a rectangular space measuring just 20 square meters (215 sq ft), with tables and benches arranged end-to-end, at which people sit in rows to eat. The walls are decorated with shelves full of bottles of wine and spirits blackened by smoke and dust over the years. The grill is also in the dining room. This compactness is one of the secrets of the restaurant's success. Here, the meat never gets cold on your plate. Matias has one eye on the fire and the other on his customers. From his vantage point he sees everything, and cuts the chops up into two or three pieces for each customer, serving them in sequence so that their meat is always hot. In other restaurants, chops (usually big enough to serve two) are brought to the table on heated serving dishes or on mini-grills over glowing coals. Both these methods appall Matias because, he insists, they overcook the meat.

And how do you know when the meat is cooked just right? That's the crucial question. Matias believes that





a chop is perfectly grilled when it is charred on the outside and raw, but hot, in the center. That sounds easy enough. One might suppose that the thing to do would be to expose the piece of meat to intense heat for a relatively short time so that it browned on the outside without cooking inside. In fact, though the end result might look the goods, blood and juices would run out when you cut into it on your plate. "When that happens, it means that the meat isn't properly done." Matías explains that those fluids should stay within the meat and be released only when you chew it.

So how do you achieve that effect? Basically, it requires the skill and intuitive judgment of an experienced parrillero. The former quality is acquired with time; as for the latter, you either have it or you don't, according to Matías. It is something you are born with, impossible to learn. "That's why not everyone can do this job." And it also explains the differences between one parrillero and another. "Contrary to what most

people think, fish is easier to grill than meat." You cook a fish of a specific weight at a given temperature for a certain number of minutes. It's a mathematical formula that never fails. But with meat it is different, more complicated: the percentages of fat, fiber and bone vary considerably, even in chops of the same weight. There is no formula to cover it. The parrillero's eye and hand are essential.

It's a love thing

But there are other factors involved, too. A good grill, for one thing. It has to be closed in at the sides and top to concentrate the heat. The base on which the charcoal is spread must have openings through which the ash can fall into a drawer-like tray beneath so as not to stifle the heat of the glowing coals. The drawer must have a regulable vent so that the draft of hot air can be varied. It does not look particularly elegant, but it works. The rack-support must be such that the cook can tilt it so that

the fat released by the chops runs down the metal towards the outside rather than dripping downwards onto the coals, which would then flare up and spoil the meat.

And what sort of meat is best? Matías prefers beef, and he likes it to come from seven- to eight-year-old cows, particularly Friesians—the classic black-and-white dairy breed. He sources his meat from dairy cows, though only ones that have never calved, "or ones that have calved just once and not been impregnated again. In livestock farms, there's always a percentage of cows in that category. They just put on weight, and in my opinion their meat is as good as bullock meat and better than other non-dairy breeds."

Salting the chops is another important process. Matías smothers the meat in coarse salt on the side not in contact with the fire. Then he removes the salt, turns the chop over to cook on the other side, and then liberally salts the side already cooked. Why so much salt? "When you put on plenty of salt, it draws the liquids upwards that the chuleta would otherwise tend to release downwards." This method helps keep the juices in the center of the cut of meat.

Curing is important, too. Matías receives his meat a week after slaughter, and stores it in his cold-room at a temperature of 0-2°C for twelve to fifteen days longer. Finally, there's the cutting. "They don't know how to cut meat"—complains Matías—"not even butchers". For him, the ideal chop should be 4-cm thick and weigh between 800 grams and 1.2 kg (2.6 lbs), depending on whether it is cut from the top or bottom loin. Matías

takes delivery of the meat in the form of primal cuts: the loin section that includes backbone and ribs. "Most butchers cut meat with the piece facing upwards, because it's easier for them, but that way they don't get a uniform thickness of cut—there's always one part thicker than the rest." Matías cuts with the piece facing downwards and uses a cleaver to cut through the backbone, then extracts the chop. Each primal cut weighs between 23 and 30 kg (50-66 lbs) and gives 18 to 19 chuletas, always more or less the same number, regardless of weight. The best cuts are from the top loin: "It has more marbling (fat infiltrated among the muscle fibers), and is therefore juicier". "Julián taught me everything," declares Matías humbly. "I can't claim to have invented anything". And that includes the *pimientos de piquillo* recipe. Ferran Adrià was quoted in *El País* in August 2003 as saying: "I must confess that the only thing I don't like eating is red pepper. It's my only throwback to childhood, but seeing the way that people tuck into the *pimientos* served at Casa Julián in Tolosa, I can see that I'm missing something important. They have a virtually secret formula that makes them unique." Matías assures me that there is nothing secret about it, and that he gives detailed instructions to anyone who asks. But even so, no one manages to get them quite as caramelized and gelatinous as he does: there must be more to it than he says. "It's love. You have to cook things with love." Oh, so that's it! Avant-garde cuisine seems to require equipment that would not be out of

place in a laboratory: laser thermometers, dehydrators, siphons, syringes, precision weighing scales... Traditional cuisine, on the other hand, is all a question of love. No more, no less. Someone is going to have to invent a love meter for modern kitchens. That must be why people are sometimes heard to say things like: "That chop they served me was to die for". Food triggers very basic emotions. On the strength of the local success enjoyed by Casa Julián, Matías and his business partner, Juan Villar, opened a Madrid branch, with Matías' son, Mikel, at its helm. In 2001, Mikel moved on to a new restaurant (also in Madrid, and called Casa Matías), his place being taken by the next son down, Iñaki. Third son Xabi is still in the Tolosa restaurant with Matías. It has been suggested that they should open more restaurants on a franchise basis, but Matías refuses. As things are, he controls the quality of what goes on. He trusts his sons, but no one else. It's that love thing again. Our interview and photographic session take place in the spacious premises of Casa Matías, where *kupelas*, big casks of cider, from which customers serve themselves, are a salient feature. The menu is rather more extensive here. Matías kindly invites us to share a table with him. As starters, we have *chistorra* (a *chorizo*-type sausage from Navarre, served fried), then *berberechos al vapor* (steamed cockles), then a degustation of *bacalao* in different guises—*al pil-pil* (in its own emulsified sauce), *a la parrilla* (charcoal grilled), and *al horno* (oven baked). These are followed by the famous caramelized

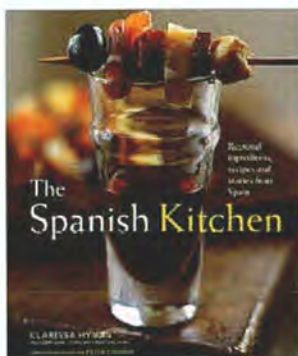
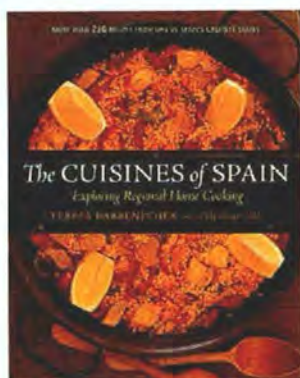
peppers that always lead up to the equally famous *chuleta*. At Casa Matías, they can not apply the Casa Julián method of serving each diner's meat in stages, so the chop (generally for two) is cut so that one person gets the part containing the bone and the other the fillet part. Mikel asks his father something in Basque, and allocates me the bone-in half. The *chuleta* looks fantastic ("I'd have cooked it a little more, but you youngsters like your meat underdone"). It is so tender that my knife slices through it easily: I observe that, indeed, neither blood nor juices run out. The crunchy texture of the outside contrasts with the silky smoothness of the raw inside. A marvelous smoky fragrance emanates from it, and the flavor is concentrated, essential, rich. 'Succulent' would be the *mot juste*. There is just one problem—the meat starts to get cold. Matías is concerned about this, and asks the waiter to take our respective uneaten bits to be heated up. The waiter heads for the kitchen (we can see the grill behind glass from the dining room), and Matías says to me with a twinkle: "Watch the *parrillero* get cross!". Why? "Because now he's going to have to keep an eye on two pieces which may get overcooked. But that's good. It keeps them on their toes. There has to be tension and bad temper in a kitchen: smiling and niceties don't turn out good food." I suspect that of being Lesson One in Maestro Julián Rivas' book.

Journalist **Carlos Tejero** is editorial coordinator of Spain Gourmetour.

LASTING IMPRESSIONS

Text
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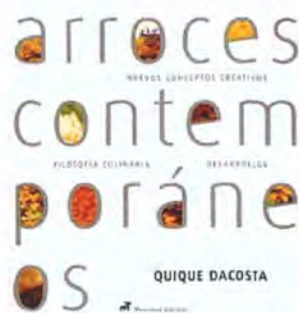
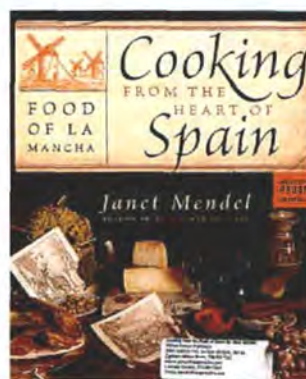
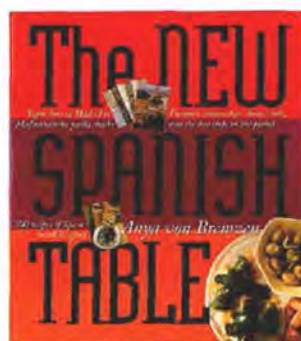
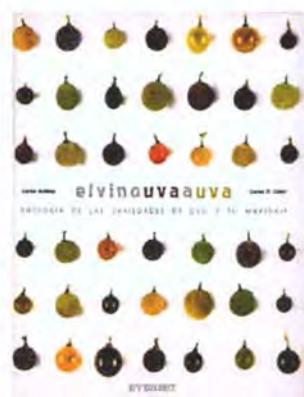


Note
Our previous issue commemorating the magazine's 20th anniversary did not include the usual book review section so we now have a backlog of books to recommend. Our comments this time, therefore, have to be briefer than usual although many of the books would undoubtedly deserve more space.

Seen from abroad

Cooking from The Heart of Spain, by Janet Mendel, has the virtue of being the first book published in English on the cuisine of La Mancha, a subject that is starting to receive attention thanks to the fourth centennial of the publication of *Don Quixote*, partly because it enjoys the privilege of being immortalized in the pages of this classic. Fortunately, history and respect for tradition have ensured that the dishes described in Cervantes' magnificent words are still very much alive. Janet Mendel, who has lived in Spain for over 30 years and has published other, excellent books on Spanish cuisine, makes many references to *Don Quixote* in her descriptions of the recipes as they continue to be made today. This is the home of windmills, saffron, Manchego cheese, honey, olive oil, garlic, wine and game and, although the gastronomy is varied and interesting, it is little known beyond the frontiers of La Mancha. Moreover, the world's best vineyard is located here—find out about

it in *Spain Gourmetour* N° 64. Note, too, that last year saw the inauguration of the *Don Quixote* ecotourism route, Europe's longest, which faithfully follows in the footsteps of this universal character. (*William Morrow Publishers; milena.perez@harpercollins.com*)
The Cuisines of Spain, Exploring Regional Home Cooking Teresa Barrenechea, who for 15 years was the owner of Marichu, New York's well-known Spanish restaurant, is also the author of *The Basque Table*, which received the Spanish National Gastronomy Academy Award. This latest book draws on her thorough knowledge of Spanish cuisine to explain the contradictions and paradoxes of an age-old culture. The important first chapter 'From Iberia to España' explains the influence that was exerted for centuries by Spanish cuisine throughout Europe. Her approach is balanced, sound and informative for readers who are new to the subject. The publication is of good quality, with attractive photos that invite readers to share the writer's love of her subject. Amongst the 250 or so classic recipes are some very unusual ones such as a



Christmas dish of chicken with orange and saffron in a pickle sauce, a racion from Extremadura, where they produce some wonderful pickled dishes. Also a very light chocolate mousse made with olive oil, and the famous recipe for quince cheese originally given by St Teresa of Ávila.

(Ten Speed Press; www.tenspeed.com)

Tapas, A taste of Spain in America José Andrés is currently enjoying success on both sides of the Atlantic—in the US with his restaurants and this book written in collaboration with Richard Wolffe, and in Spain with his TV program. And in both cases, his success is largely based on his new ideas for traditional cooking—lobster Galician-style, with potatoes, *pimentón* (a type of paprika from Spain) and olive oil; chicken with *sambaina* (a chopped vegetable sauce) in two versions—traditional and modern; blue Maryland crab *txangurro*-style (txangurro being a popular Basque dish of shredded, cooked crab with fried onion and tomato and served in the shell); olives stuffed with *piquillo peppers* and anchovies—as well as his meticulous explanations and suggestions

for making the most of whatever ingredients he is using. He brings a new look to our traditions and has a very pleasing way of describing the humblest of ingredients—how to cut, cook and present them.

(Clarkson Potter/Publishers; www.crownpublishing.com; www.clarksonpotter.com)

The New Spanish Table

Anya von Bremzen has traveled widely around Spain over the last 15 years, taking note of gastronomic changes. Her aim in this book has been “to pay tribute to the genius and generosity of Spanish cooks”, and this she does with humor and vivacity, in a text dotted with curious and erudite notes on history, ingredients, local customs, cooks. The author’s love of both traditional and modern cuisine is clear in the selection of her favorite recipes from different communities, for which she gives an up-to-date version or a simplification for American readers. New types of *ali oli* in addition to the classic—some adapted to suit American tastes—as well as a long chapter on eggs and pastries, low-temperature salmon by Carles Abellán, griddled razor clams with

white truffle oil by Quim Marqués, Adolfo’s chocolate cakes, stuffed zucchini from La Sirena in Alicante, not to mention the influence of both Juan Mari Arzak and Ferran Adrià who keep popping up throughout the book. We assume a minor editing mistake is to blame for the omission of Aragon on the map of Spain and its substitution by that of Levante, because the author is an experienced, and very successful, food and travel writer.

(Workman Publishing Company, Inc.; www.workman.com)

The Spanish Kitchen, Regional Ingredients, Recipes and Stories from Spain

Each of the 17 chapters of this book by Clarissa Hyman tells the story of a representative, regional ingredient. She talks about how they are grown, their history, the traditions linked to them, their farmers and producers. The choice of products is not only attractive but, in some cases, original—Malaga raisins, Aragon olive oil, kidney beans from Asturias, Basque Country tuna, Cantabrian anchovies, La Vera *pimentón*, Valencia oranges, Calasparra de Murcia rice, Catalanian

hazelnuts, etc. Each chapter includes five recipes for the product it features, and plenty of photos.

(Interlink Publishing Group, Inc.; www.interlinkbooks.com)

Chefs' Cooking

Arroces contemporáneos (Contemporary rice dishes) Twelfth century, rice was first grown in Spain in Xàtiva (Valencia). Twenty-first century, Denia (Alicante), Restaurante El Poblet, where rice reaches the peak of gastronomic refinement. Quique Dacosta, the soul of El Poblet, has obtained not only Michelin-star status, but also the “Best Cook of the Year” award at the congress entitled “The Best of Gastronomy” held in San Sebastian in Spain in 2002 and 2005.

This is the second book by Dacosta, written in collaboration with Lluís Ruiz as historical and literary adviser, and Santos Ruiz, a chemist, researcher and manager of the PDO for Valencia Rice. The result of this joining of forces is fascinating. It destroys ancient myths such as the prohibition on interrupting



the cooking process for rice, sorts out the complications created by different types of water, explains what amylose and amylopectin are, that is, types of starch in different varieties of rice, and covers subjects such as biology and production, chemical structure, varieties, cooking techniques, etc. Traditional rice dishes stand alongside creative recipes, such as rice with young, bitter almonds cloaked in Swiss chard velvet. An essential book for learning more about this Spanish staple.

Asfalto culinario. El laboratorio de Arzak (Culinary asphalt. The Arzak laboratory) Xavier Gutiérrez, a psychologist, cook and the soul of the laboratory at the Arzak restaurant, presents one very specific aspect of the work done by his team—*pintxos* (the Basque word for *tapas*), *picas* (titbits on sticks) and appetizers. This is not a regular cookery book but a



daring, different publication for lovers of art and of serious gastronomy. The author shares his reflections, unfolding the creative process behind a recipe, in combination with descriptions, ideas, poetic comments, travel notes, definitions, autobiographical notes, etc. The author's creative genius is unbounded and the book never ceases to surprise with the amazing ideas which, with the help of the latest technology and total freedom, are tried out in this laboratory. Only a very tiny proportion of them ever reach the restaurant menu. As expressed in this book, the author's emotions and thoughts allow us to understand something of the real dimension of cooking. Make sure you look at page 184 for the answer to the question, "Where does the idea come from?" The urban yet sensual aesthetics of the magnificent photos by Mikel

Alonso force the reader to re-think what a restaurant is.

(Editorial Everest, S.A.; www.everest.es; comunicación@everest.es)

Las tapas de Comerç 24

(Tapas at Comerç 24) It's now a well-known fact that *tapas* are a very Spanish way of eating, of living and of socializing that is fast catching on elsewhere. In Barcelona, in a cosmopolitan restaurant with an ultra-modern design, Carles Abellán submerges us in the world of *tapas* with excellent cooking and impeccable quality soundly based on tradition but livened with a sense of humor and intelligent, imaginative, elegant presentation.

Traditional *tapas* with a new dimension such as 'cans' of sardines with raspberry, of razor clams, of mussels in a pickle sauce, of *piquillo* peppers with brandade, of shiitakes. The recipes are made in-house, but are served in a metal container similar to a can on a designer plate. Also, contemporary presentations in a *marmitako* (the metal pan used in the Basque Country to cook the tuna and potato stew named after its container), beach prawn with a lemon and lime vinaigrette. There are also ethereal fried foods, such as potato chips fried in top-quality oil with a vinegar foam, as well as great dishes from international cuisine,

such as Moroccan couscous, vegetable and tuna chop suey and others. Possibly the best book on contemporary *tapas* on the market.

(RBA Libros, S.A.; www.rbalibros.com; rba-libros@rba.es)

La cocina catalana de toda la vida. Las mejores recetas de mi madre

(Traditional Catalan cuisine. My mother's best recipes) Joan Roca, chef at Celler de Can Roca, a two Michelin-star restaurant, offers a selection of the best recipes from traditional Catalan cuisine, with beginner's-level explanations, and interesting notes and comments.

(Viena Ediciones; www.vienaeditorial.com; viena@vienaeditorial.com)

A cocinar. Las mil y una recetas para la cocina de casa

(Let's cook. A thousand and one recipes for home cooking) Hasier Etxeberria, a journalist and writer, together with David de Jorge, who collaborates with Martin Berasategui and Andoni Aduriz, present 1093 simple, tasty and cheap recipes, their aim being to encourage effective use of everyday foods. The recipes are arranged in alphabetical order by main ingredient plus five other groups—sandwiches; drinks; how is it done?; desserts, milk puddings and candies; and finally, sauces.

(Lur Argitaletxea; acocinar@lur.fr)

Dos horas con Sergi Arola, La Broche, Madrid (Two hours with Sergi Arola, La Broche, Madrid) The fourth volume in the interesting collection called *Quaderns de Mont-Ferrant*, by writer Jaume Coll, published by the Mont-Ferrant cava winery. An approach to the cuisine of this avant-garde chef. (Reserva Mont-Ferrant, S.A.; montferrant@montferrant.com)

Kursaal Martín Berasategui. Una selección de grandes recetas (Kursaal Martín Berasategui. A selection of great recipes) This recipe book by Martín Berasategui and Raúl Cabrera is illustrated with wonderful photos. The first half is based on traditional cuisine in the Basque province of Guipúzcoa and the second on that offered at the Kursaal, the congress center and concert hall in the province's capital of San Sebastián, where tradition is recast. From clams sailor-style to smoked leeks with salt-cod. Short but intense. (Gourmandia; www.gourmandia.es; www.martinberasategui.com)

El Restaurante. Can Fabes – Sant Celoni (The Restaurant. Can Fabes, at Sant Celoni) A professional, and very personal, view of the world of restaurants by Santi Santamaria, one of Spain's most highly-

acclaimed chefs, with three Michelin stars.

(Editorial Everest, S.A.; www.everest.es)

La cocina del Quijote, con todas las recetas (Cooking in Don Quixote, with all the recipes) Cesáreo Fernández Duro, Miguel López Castanier. A brief essay written in precise, elegant prose with touches of humor, that reveals the link between literature and cuisine. The author is one of Spain's most outstanding intellectuals and men of action of the 19th century, and this updated version includes a selection of recipes by restaurateur and journalist Miguel López Castanier. (Editorial Rey Lear; www.alianagastronomia.com)

Titanes de los fogones. Medio siglo de gastronomía española (Titans of the kitchen stove. Half a century of Spanish gastronomy) The veteran journalist and writer Joaquín Merino, in collaboration with journalist Alberto Granados, has written an important book that helps to recover the history of Spanish cuisine. It pays tribute to Spain's classic restaurateurs, those whose quality over decades is sometimes overshadowed by the latest innovations.

Gonzalo Córdoba at the Faro de Cádiz, Ángel González at the Landó, Salvador Gallego in Morzarzal, Lucio, Toñi Vicente in Santiago, Rafael Carrillo in Córdoba, José Luis

and others, up to a total of 26 'titans' of Spanish gastronomy. At the end of each chapter are the details of the restaurant, with a recipe and a recommendation for a restaurant given by the chef in question.

(Editorial El Tercer Nombre, S.A.; lp@eltercernombre.com; javierarregui@eltercernombre.com)

Cocina en femenino.

La cocina del Rioja y los 5 Sentidos (Cooking in feminine. Cuisine in La Rioja and the 5 senses) Belén García, Susana Eguizábal and Marisol Arriaga—three cooks from La Rioja describe their work. (Gobierno de La Rioja Consejería de Agricultura y Desarrollo Económico; www.larioja.org/agricultura)

Pintxos. Cocina en miniatura (Pintxos. Miniature cooking) Recipes from the well-known *tapas* bar in Pamplona, the Café-Bar Gaucho, by Alicia Serrano and Jesús María Ansa. (Editorial Everest, S.A.; www.everest.es)

The world of wine

The first three books are magnificent, large-format publications with excellent photos.

El vino uva a uva. Enología de las variedades de uva y su maridaje (Wine grape by

grape. The enology of grape varieties and how to marry them) Carlos Gallego and Carlos Cidón—a specialist working for the DO Toro Regulating Council and the well-known restaurateur from León—carry out a thorough analysis of the main Spanish grape varieties. The book includes a map of the varieties growing on the Iberian peninsula, photos of the various types of terrain, two pages on each of the varieties with life-size photos of the different grapes and their leaves. In addition to descriptions of the plant, with enological and agronomic data, there are recommendations for the most suitable marriages. (Editorial Everest, S.A.; www.everest.es)

Paisajes y bodegas de España (Landscapes and wineries in Spain) In this second volume, wine writers, journalists and specialists each talk about a great winery, with its history and the people behind it. Extensively illustrated with photos by Maximiliano Pollés. (Pi & Erre Comunicación Integral; grupopenin@grupopenin.com)

Priorat, el territorio y el vino de la Denominación de Origen Calificada Priorat (Priorato, the territory and the wine from the Priorat DOCa). A coffee-table book on the Priorato district, the home of

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(Lunweg Editores, S.A.; rocio@lunweg.com)

La discreta arrogancia del mundo del vino (The discreet arrogance of the world of wine) With a very special design by Enric Rovira, the well-known chocolatier—and winemaker—Josep Puig takes us behind the scenes in the world of wine in Spain, covering subjects such as the wine-press, Designations of Origin, how wine is served in restaurants and wine guides, all in an irreverent, entertaining way.

(Montagud Editores, S.A.; www.montagud.com)

Guía de los mejores vinos y destilados 2005 (Guide to the best wines and spirits 2005) The latest edition of the only guide in Spain covering spirits.

(Grupo Peñín Comunicación; www.grupopenin.com)

2006 Guía del turismo del vino en España (2006 Tourist guide to wine in Spain), authored by Ignacio Medina and others. A new, updated edition for wine tourists. For the time being, the only guide published regularly.

(Anaya Touring Club; Grupo Añaya, S.A.; www.anayatouring.com)

The Best 100 Wines from Spain. Ignacio Pérez Lorenz makes a selection of the great Spanish wines.

(Ediciones Aldeasa; ana_cela@aldeasa.es)

Products

100 recetas con label. Guía de los mejores productos de la cocina vasca (100 recipes with a quality label. Guide to the best produce in Basque cuisine) Antxiñe Mendizabal and Josema Azpeitia cover the 50 best products from the Basque Country.

(Ediciones Ttartalo, S.A.; ttartalo@ttartalo.com)

Pig Perfect, Encounters with Remarkable Swine and Some Great Ways to Cook them. In this humorous, planet-wide search by Peter Kaminsky for the ideal pig, look out for the famous Ibérico. A very interesting, well-documented book.

(Hyperion, New York; www.HyperionBooks.com)

Judy Ridgway's Best Olive Oil Buys Round the World includes several top-quality, Spanish olive oils but, considering that Spain is the world's largest producer of olive oil, there should surely be more.

(Gardiner Press; www.oliveoil.org.uk)

Cocinando con mieles de Tenerife (Cooking with honey from Tenerife) This island in the Canaries is home to the highest mountain in Spain, the Teide, and has an age-old beekeeping tradition. This produces many different, wonderful types of honey—Taginaste, broom, avocado, chestnut, Barilla. The book includes recipes from some of the island's best-known chefs.

(Casa de la Miel de Tenerife; www.casadela miel.com; casamiel@cabtfe.es)

Mieles de España y Portugal. Conocimiento y cata (Honeys from Spain and Portugal. Knowing and tasting them) A very thorough guide to the honeys produced in Spain, with a prologue by Juan Mari Arzak. Cave paintings in the east of Spain depict honey collection 8,000 years ago when honey was used not only as a sweetener but also as a medicinal product.

(Montagud Editores, S.A.; www.montagud.com)

Crónicas del campo. El calendario de la vida rural (Chronicles of the countryside. The calendar of rural life) Month by month, Pere Puigbert, an agriculturalist, covers the basic know-how of the rural world and details on the main produce grown in Catalonia. Ideal for those who are unaware that the best wild mushrooms are to be picked under the new moon and that ladybirds are

the best remedy against pests. (Viena Ediciones, S.A.; www.vienaeditorial.com; viena@vienaeditorial.com)

Cocinar es una lata.
Gastronomía con conservas (Cooking is a pain. Food out of a can) Good canned food can be much more than a convenience food. This book shows how to make the best of it. (CICE Centro de Información de la Conserva Enlatada; www.conservasenlata.com)

Guides

Valladolid de tapas (Valladolid. Out on the town for tapas), by Jesús Ramiro and Inigo Arruë. (Published by the Cámara Oficial de Comercio e Industria de Valladolid and the Asociación Provincial de Empresarios de Hostelería de Valladolid; www.valladolidhosteleria.com)

Sabores de Barcelona 2006.
80 Restaurantes, recetas y vinos para cada ocasión (Tastes of Barcelona 2006. 80 restaurants, recipes and wines for every occasion) The restaurants and their stories as told by the restaurateurs themselves, some of whom recommend their favorite places. Isabel Acevedo helps us find out more about restaurants in Barcelona.

Sabores de Barcelona. 85 Restaurantes, recetas y vinos para cada ocasión (Tastes of Barcelona. 85 restaurants, recipes and wines for every occasion), by Mariana Jara and Isabel Acevedo. (Editorial Amat, S.L.; info@amateditorial.com; www.amateditorial.com)

Barcelona de noche (Barcelona at night) An entertaining visual guide to a city that has as much to offer at night as during the day.

Nuevos bares y restaurantes (New bars and restaurants) Eight Spanish bars and restaurants are included in this new edition which covers some of the world's most singular establishments. (H Kliczkowski-Onlybook, S.L.; asppan@asppan.com; www.onlybook.com)

100 Restaurantes en Madrid donde reservar mesa (100 restaurants in Madrid where you should book a table) Amelia Castilla selects some classic restaurants but most of her recommendations are for new concerns. (Editorial Planeta; www.editorial.planeta.es)

The 'Guiás con encanto' 'Ciudades con encanto' and 'Rutas' collections by El País-Aguilar present their latest guides, essential for traveling round Spain. The thorough information given by experts includes culture, leisure, gastronomy, excellent up-to-date maps and a practical visual format.

Cáceres, the capital of **Extremadura**, with one of the world's best-preserved city centers.

Salamanca, Spain's oldest university city, and proud home to two cathedrals.

Hoteles de esquí y montaña (Skiing and mountain hotels) Includes 80 hotels in Spain, Andorra and the Alps, all chosen for their outstanding quality.

Fiestas con encanto (Festivals with charm) Popular festivals are an essential part of Spanish cultural tradition. This guide covers 113 festivals, arranging them chronologically and by location. Christmas and Epiphany, Winter festivals, Carnival, Holy Week and Easter, Spring festivals, Corpus Christi, Summer festivals, Autumn festivals.

Rutas por la costa de Cataluña en coche (Routes along the coast of Catalonia by car)

Rutas por la costa de la Comunidad Valenciana y Murcia en coche (Routes along the coast of the Valencian Community and Murcia by car)

Rutas por los Picos de Europa a pie (Routes around the Picos de Europa on foot) (El País Aguilar; www.elpaisaguilar.es)



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Tel: (+34) 981 575 786 / 981 574 899
Fax: (+34) 981 574 895
consejo@terneragallega.com
www.terneragallega.com

Source: ICEX

Gulas

La Gula del Norte (Angulas Aguinaga)
Tel: (+34) 943 696 035
Fax: (+34) 943 696 158
www.angulas-aguinaga.es

Source: ICEX

Wines

Grape Varieties

Designations mentioned in the article:

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Fax: (+34) 965 229 295
crdo.alicante@infonegocio.com

Consejo Regulador DO Almansa
Tel: (+34) 967 340 258
Fax: (+34) 967 345 480

Consejo Regulador DO Bierzo
Tel: (+34) 987 549 408
Fax: (+34) 987 547 077
info@crdo-bierzo.es
www.crdo-bierzo.es

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www.docarinena.com

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www.campodeborja.com

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Fax: (+34) 973 266 078
secretari@costersdelsegre.es
www.costersdelsegre.es

Consejo Regulador DO Empordà-Costa Brava
Tel: (+34) 972 507 513
Fax: (+34) 972 510 058
doempcb@teleline.es

Consejo Regulador DO Dominio de Valdepusa
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Fax: (+34) 925 789 416
info@pagosdefamilia.com
www.pagosdefamilia.com

Consejo Regulador DO Jumilla
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www.crdo-jumilla.com

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Fax: (+34) 938 904 754
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www.dopenedes.es

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www.dotoro.es

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Fax: (+34) 962 172 185
info@utielrequena.org
www.utielrequena.org

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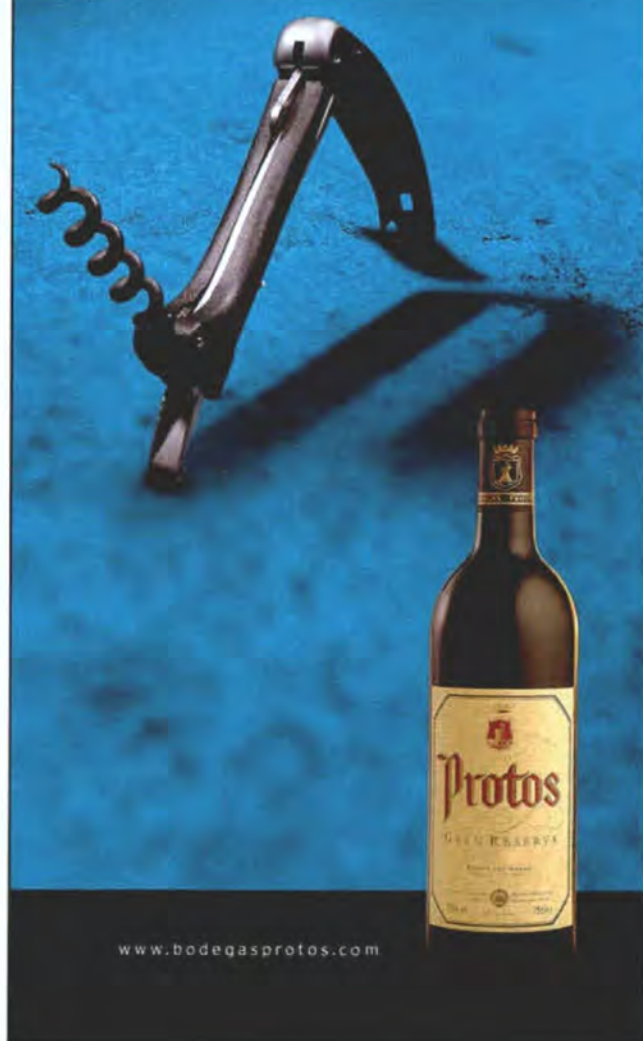
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